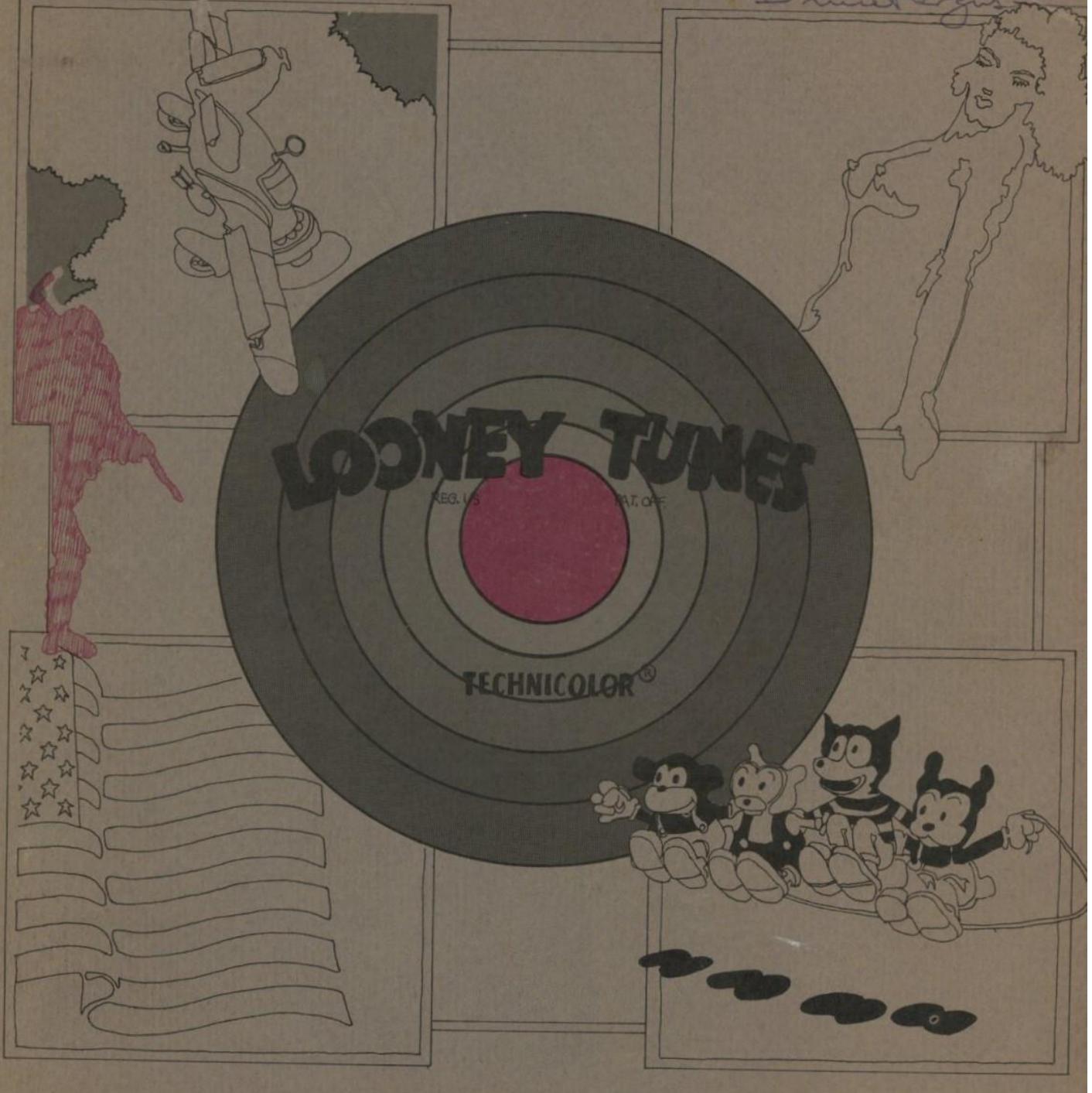


The Dartmouth Course Guide 1969

IS next year



The Dartmouth Course Guide is an independent organization operated by students and financed by sales and contributions. Any inquiries can be addressed to 301 Bartlett, Hinman Box 749, Hanover, N. H. 03755, or phone 646-2085. We welcome criticisms, suggestions, or comments of any nature.

## STAFF

### Chairman

Robert B. Harrington '70

### Editor in Chief

John H. Fitzhugh '70

### Executive Editor

Kim D. Cannon '70

### Managing Editor

Lawrence M. Shay '70

### Associate Editors:

Charles H. Howarth '70  
Thomas G. Jackson '71  
Paul W. Ladenson '70  
Theodore A. McConnell '70  
Bruce B. Roberts '70

### Editorial Assistants:

Donald O. Beers '71  
William A. Bornstein '70  
David C. Masselli '70  
John S. Meny '70  
Chip C. O'Brien  
Winthrop A. Rockwell '70  
John F. Spacarelli '71  
Thomas K. Tiemann '70

### Design

Stephen E. Harvard '70

### Publisher

Kenneth M. Bruntel '71

### Business Manager

Eric D. Ranney '71

### Advertising Manager

Ancil A. Jones '70

### Production Manager

Richard D. Detwiler '72

### Assistant Business Managers:

J. Mark Lindberg '72  
David H. Monk '72  
William R. Price '72

### Director of Computer Services

Anthony P. Dwyer '71

### Computer Assistants:

Alexander G. Meddlicott '72  
John C. Partridge '72  
Gus H. Zimmerman '71

### Layout

John F. Berger '70

### Illustrations

Stephen G. McKeown '70

## WRITERS

Steve Abramson  
Mike Adickman  
Hill Anderson  
Dave Arndt  
Bob Austin  
Bill Bailey  
Jon Baldwin  
Steve Barrett  
Jim Behrens  
Mick Bloomfield  
William Boardman  
Mark Bradley  
Gary Brooks  
Ken Bruntel  
Jim Buckman  
Bob Bull  
John Burnett  
Russell Caplan  
Dennis Carroll  
Doug Chamberlain  
Tom Chin  
Ed Collins  
Joseph Cosco  
Robert Cunningham  
Eric Danoff  
James Day  
Gerald del Junco  
Farrell Delman  
Kenneth De Paul  
Steve Doig  
John D. Druce  
Philip Ehret  
Ted Eisner  
Bill Elliott  
Sanford Ferguson  
Bob Fraser  
Creighton Fricek  
Jon Frost  
John Garnett  
Michael Geiger  
Mike Gorr  
Dave Graves

Roger Grimes  
Richard Haag  
Bjorn Halsteen  
William Hart  
K. C. Hayes  
Oliver Hess  
Lynn Hinkle  
Ted Hirokawa  
Gregg Hemburger  
Bruce Holbein  
Phil Holland  
Mark Howard  
Peter Howard  
Charles Johnson  
Ancil Jones  
Keith Jordan  
Peter Kaldheim  
Roland Kent  
Baxter Lanius  
Tracy Lewis  
Bob Lotz  
Paul Lowe  
Rich Lucas  
Tom McDermott  
Jeff McElnea  
Allan McLean  
Bob McNare  
Peter Maeck  
Brian Maher  
Larry Marsh  
Peter May  
Fred Meier  
Jim Morrison  
Richard Morton  
Jim Muhlfelder  
Steve Muller  
Al Mulley  
Jim Nachtwey  
Joel Nagy  
Steve Nelms  
Chuck Oakley  
Chip O'Brien  
Paul Oden

Rich Oliver  
Robert M. Olson  
Ric Ostberg  
Harold Parmington  
Chris Perry  
John Petruccione  
Rich Porter  
Doug Prince  
Lee Pulis  
Tom Reddy  
Bruce Rich  
Jon Ritchie  
Mike Roberts  
Scott Rosenblum  
Lon Rosenfield  
Mike Rubens  
Robert Rudney  
Tim Russell  
John Sadd  
Michael Sateia  
Rich Sawyer  
Bob Scheff  
Greg Schelkun  
J. D. Schwartzman  
Rich Scoville  
Doug Simpson  
Edward Spencer  
Steve Stonefield  
Dave Strohm  
Jim Teeters  
Fritz Thomas  
Dave Thurston  
Chuck Trainer  
H. Dixon Turner  
Joe Valore  
Dave Wadleigh  
Tim Welch  
Daniel Westberg  
Jim White  
Duncan Wood  
Scott Yeager  
Michael Zeiss

## TABLE OF CONTENTS

Statement	9	Comp. Lit. 4	38
Anthropology		Comp. Lit. 19	38
Introduction	10	Comp. Lit. 22	39
Anthropology 1	12	Comp. Lit. 24	40
Art		Comp. Lit. 48	40
Art 1-2	13	Comp. Lit. 70	41
Art 10	13	Drama	
Art 39	14	Introduction	42
Art 40-41	15	Modern Drama 1	43
Art 50	16	Drama 42	44
Art 53	16	Drama 43	44
Studio Arts	17	Drama 61	45
Astronomy 2	19	Earth Science	
Biology		Earth Science 1	46
Introduction	20	Earth Science 4	46
Biology 1-2	21	Earth Science 34-65-66	47
Biology 21	22	Economics Department	
Biology 22-23	22	Introduction	48
Biology 31-32	23	Economics 11	49
Biology 35	24	Economics 26	50
Biology 44	25	Economics 28	50
Chemistry		Engineering	
Introduction	26	English	
Chemistry 1	26	Introduction	52
Chemistry 3-4	27	Critique of New Major	53
Chemistry 31-32	28	English 30-40	54
Chemistry 51-52	29	English 54	54
Chemistry 57-58	30	English 59	55
Chinese	31	English 60	56
Classics		English 65	57
Introduction	31	English 77	57
Greek 1-2-3	32	English 78	59
Latin 2	33	English 89	59
Latin 7	33	French	
Latin 8	34	Introduction	61
Latin 21	34	French 1-2-3	62
Greek and Roman 1	35	French 63	64
College Course 1	35	Geography	
Comparative Literature		German	
Introduction	36	Introduction	66
		German 7-8	66
		Upper Level German	66

<b>Government</b>		<b>Philosophy</b>	31	96
Introduction	67	Philosophy	45	96
Government 5	68	<b>Physics</b>		
Government 6	69	Physics 13-14		97
Government 7	69	Physics 23-24		98
Government 8	70	<b>Psychology</b>		
Government 31	71	Introduction		99
Government 33	72	Psychology 1		99
Government 34	72	Psychology 27		100
Government 39	73	<b>Religion</b>		
Government 45	74	Introduction		101
Government 47	75	Religion 1		102
Government 50	75	Religion 2		103
Government 51	76	Religion 3		103
Government 53-54	77	Religion 35		104
<b>History</b>		<b>Russian</b>		
Introduction	77	Introduction		105
History 1	78	Russian 35		106
History 2	78	Russian 41		107
History 29	79	<b>Science 10</b>		108
History 38	79	<b>Sociology</b>		
History 41	80	Introduction		108
History 62	81	Sociology 5		109
History 65	82	Sociology 6		109
<b>International Relations</b>	83	Sociology 7		110
<b>Italian</b>	84	Sociology 8		110
<b>Mathematics</b>		Sociology 44		111
Introduction	84	Sociology 50		112
Mathematics 6	84	<b>Spanish</b>		
Mathematics 16	85	Introduction		113
Mathematics 20	86	Spanish 1-2-3		114
Mathematics 21	87	Spanish 62		114
Mathematics 33	87	<b>Speech</b>		
Mathematics 36	87	Speech 21		115
Mathematics 48	88	<b>Technology 20</b>		116
<b>Music</b>		<b>Urban Studies Program</b>		117
Introduction	90	<b>Features —</b>		
Music 3	90	Intra-Departmental Student-Faculty		
Music 17	90	Cooperation: Golden Shovel or		
<b>Philosophy</b>		Educational Innovation?		120
Introduction	91	The Dartmouth Foreign Study Program		124
Philosophy 1	92	The Tucker Foundation Internships		129
Philosophy 2	93	An Interview with Leslie Fiedler		131
Philosophy 21	93	[Those course critiques which are based on less		
Philosophy 23	94	than 30% questionnaire returns are indicated by an		
Philosophy 28	95	asterisk in the text.]		

TO THE MEN WHO TEACH AT DARTMOUTH

Hundreds of people every year finish their courses and get their diplomas who never once in their four years fell in love with the thing understood, never once in college felt the ecstasy of learning. In a very real and high sense they have wasted four years . . . in classes that yielded good grades and good skills and were respectfully taught and respectfully taken and yet never struck the least spark of what could have been a flame. College can be a pedestrian procedure (breeding the apathy now on this campus) with feet to earth and no wings to lift one; and too often it is just that. It can be a series of semesters with no moments, though in the ecstasy of learning there can be moments that redeem whole semesters. There can be such moments; there should be such; but to student after student, year after year, the moments never come.

## Statement on Methodology

Since the publication of last year's *Course Guide*, we have had numerous requests from both faculty and students for us to explain our methodology — how do we choose which courses to review, when do we use statistics, how much do we edit the reviews submitted by our writers. As much as we can be honest with ourselves, we'd like to be honest with you, because we feel this is important.

Last winter we set up a priority listing concerning which courses to review for this year's book. Although our feelings have changed somewhat on this, we largely stuck to it, if only because we felt we had to: We wanted to review those courses first which are the primary (often times the largest) courses in the department, next those which are required for majors but which are interesting, available and useful to non-majors as well, and finally those which for some reason are either particularly good or particularly bad, and which we feel should be singled out. In future years we hope to change this slightly and make it a policy of not reviewing those courses which do not change from the previous year, and of trying to get around to covering more varied course offerings. Also, somewhat consciously, we tried this year to cover as many men (professors) as we could, feeling as we do that the prof really makes the course, and that people selecting their courses should look for men as much as for material.

Our questionnaire returns for the past year were down, and we are looking into new ways of retrieving such information. Although some of the staff are skeptical of the value of questionnaires, all would agree that it is important to get back much comment and thought from the graduates of the courses, and the only question is what is the best way to get it. This year, after consulting with some men in the sociology and psychology departments, we decided that any courses which had less than 30% return could not be trusted statistically, and in such reviews, statistics were not used. (In some of the bigger courses, because of the sheer numbers of returns, we did let the percentage fall less than 30% but in no cases lower than 20%).

In our style sheets sent out to writers, we ask them all to talk with the professor(s) who teach the course to find out if there are going to be any changes in format or structure. In some cases this is not done and the reviews will be inaccurate, and for this we are sorry. We do try and notify every professor that a review of his course will be in the *Guide*, and give him an opportunity to tell us that no one talked to him about the course, and that it is going to be completely different. We also ask the writers to talk to as many other students as possible who took the course to get their ideas and impressions. Ultimately, what we search for is *the* accurate evaluation.

We admit conflict in how to achieve that goal. Do our writers balance the criticism of a student who completes just the numerical aspect of the questionnaire with the student who fills up the reverse side with coherent comments and opinions? Can the writer ever really evaluate the course "objectively," when he has taken the course himself? Do the A student's comments count more than the guy's with the C+? Basically, we never really tried to answer those questions conclusively, but left it up to the writers themselves, figuring perhaps that on the average they could do better than we could deciding one way or the other. We did make an attempt to see that the writer had done well in the course himself, and that he was a person who could also critically analyze its failures. Unfortunately, there are far too many students at Dartmouth who come away with A's but can't say whether the text was good or not.

A question always arises every year as to the extent of our editing (and, some would say, editorializing). Let it be stated simply, that although we try to keep the reviews given to us by writers as sacred as possible, we also are obliged — by the very nature of ourselves as human beings — to turn out a book which is both interesting and valuable. Unless the reviews are lively, no one will read them; similarly, unless the reviews say something, no one will listen to them. We do not inject our own biases randomly into the reviews, but do reserve the right to editorialize and comment.

This brings us around to perhaps the most intriguing question. What are we trying to do? Are we a shopping list for incoming freshmen, do we pinpoint

the guts as they mature and change from year to year? Are we the vehicle by which professors can find out what undergraduates think of them and their courses? Is the *Guide* student power? Are we infatuated college kids running wild on our typewriters thinking we are going to shake up the faculty, the college, and God knows, perhaps the Dartmouth student?

We are a little bit of each, but we are something more as well. Beyond all the words of cleverness and amusement and the comments of pure inanity, we are trying to figure out what is happening here, and what we are doing here. (The little blurb before Russian 35 is probably the most important statement in the book.) We are asking some questions and offering a few answers — and if our answers are implicit, it is no reason to deny that they're there.

So to the student, we may be a Course Guide, and to the faculty a publication of "student power". Maybe, at last, we are most valuable to those people away from Hanover and away from Dartmouth and undergraduate life. Maybe to them, as they browse through the book, reading about Hans Penner or John Wilmerding or about how easy it is to get an A in Astronomy 2, maybe they will come away with some feeling for how people like us think, and what we value, and what we think is wrong...and right...about education at Dartmouth.

Josh Fitzhugh  
Editor

## Anthropology Introduction

The Anthropology department is small but offers a large variety of courses in methodology, specific aspects of culture, theoretical concerns, and area studies. This fall Professor Elmer Harp, the chairman, is absent, but will return in the winter to teach amiable Anthro 61. Professor James Fernandez, the acting chairman, is an awesome though sometimes obscure scholar, and teaches several excellent courses in the department. His courses are demanding and insightful, and the student not prepared to meet the demand will unfortunately miss the insight. Prof. Hoyt Alverson, who regrettably indulges in pedantic lapses of sesquipedalian verbiage, attacks methodological and theoretical problems with a refreshing enthusiasm and sincerity, often illustrating his arguments with examples from his own fieldwork experiences. The newest member of the department is Mr. David Gregory. His two new courses — Anthropology 38: Meso-American Society and Culture, and Anthropology 39: Peasant Life/Society and Culture — will certainly enlarge the scope of the department. Mr. Gregory is young and excited about teaching. Early student reactions in his course are positive and it certainly appears that he will be a welcome addition to the already fairly strong staff.

Fernandez, former chairman of the CEP, is encouraging student activity within the department. There is a paid student academic assistant who partakes in all departmental business and serves as a liaison between student and faculty (see article on student-faculty departmental committees at the back of the book.) Fernandez also notes rising criticism by majors of the required comprehensive examinations, and anticipates their replacement this spring by a series of five senior seminars.

As a discipline, Anthropology is attractive to those people who like the idea of a social science but cannot cope with the doctrinaire theory and methodology of the likes of psychology and sociology. Thus the alleged faults of Anthropology



(i.e. the lack of any comprehensive theory or approach) allow its students a great deal of freedom to draw from sundry humanities and social science sources.

## Anthropology 1

### Man and his Culture

Like all introductory courses Anthropology I has too much material to cover. Consequently it goes very fast, rarely devoting more than one lecture to each topic. However, the course has been well received in the past and gives a balanced introduction to the major concerns of Anthropology: the evolution of man, the evolution of culture, the relationships between cultures, the problems of integration within a society, and the relationship of the individual to his culture.

This year Professors Hoyt Alverson and David Gregory have revamped the entire course in an attempt to improve its organization and direction. Towards this end Anthropology I will focus on two aspects of culture – (1) its role as an adaptive mechanism and (2) its integrative functions – in three dimensions, bio-cultural, ecological and symbolic. The sometimes interesting, sometimes stultifying reading list has been reviewed and now centers around a new text, *Culture and Society* by Ewald and Schwartz. The reading is not excessive but a good understanding of it is necessary to do well on the quizzes, midterm and final. Class lectures are supplemented with films and weekly laboratories (some good and others bad) that attempt to give students some practical experience in using the materials of anthropological research.

This fall the course is being taught by Prof. Alverson. He is young and has been praised for his enthusiasm for anthropology and, more importantly, for his genuine concern for his students. However, many of his students last year complained that his elaborate phraseology obscured the information in his

lectures, and confused many people. With experience he should overcome this communication problem and become a fine professor.

Prof. Gregory is new to the department and will naturally bring a different flavor to Anthropology I in the winter term. He is less scientifically oriented than Prof. Alverson, and, when asked to comment on the problems of teaching a meaningful introductory course, he indicated that Anthropology I should instill in the student, a "tolerance for ambiguity". Such a perspective is welcome in a place where too many people speak with a certainty often rooted in nothing more than arrogance.

# Art

## Art 1-2

### Introduction to the History of Art\*

The Art department has initiated a welcome revision by expanding their introductory history of art course to two terms. Art 1, which now deals with the material from antiquity to the High Renaissance, and Art 2, continuing with the High Renaissance and moving through the Baroque all the way to Contemporary works, promise to provide a much more comprehensive and comprehensible survey of art history. (Art 1, however, is not a prerequisite to the sequel.)

The real core of the course, both interest and examination-wise, lies in the lectures. The staff undoubtedly represents the finest group of lecturers in the college. Professor McGrath, the course chairman, gives a series of adroit presentations which are fascinating and informative; Professor Paoletti's treatment of Italian painting is enthusiastic as well as scholarly; and Professor Wilmerding's torrential "song and dance" invariably brings down the house. New contributors to the course, Professors Jacobus, Caswell, and Robinson, seem also to be men of considerable forensic ability. Lest the lectures seem altogether too attractive, it is almost essential to take copious and accurate notes.

Discussion groups meet once a week, and provide a first-hand opportunity to analyze germane works from the College collection. These sessions provide the opportunity to clarify points which may have raced by in lectures. In addition, the staff makes themselves reasonably available for individual consultation and advice.

Readings for the course, which vary each year, have ranged from excellent to exceedingly dull in the past. However, the fact that the revised format provides for four or five papers, and no exams, probably will allow students to be somewhat selective.

Grades in the course, where about 50% of the

students are pass-failers, fall mainly within the B to C+ range. Class attendance and moderate outside devotion are essential to satisfactory marks.

Many upperclassmen wish that they had taken Art 1-2 earlier. It is a delightful introduction to what is Dartmouth's most youthful, and perhaps most brilliant department.

## Art 10

### Basic Design

Designing is not a profession but an attitude. "Design has many connotations. It is the organization of materials and processes in the most productive, economic way, in a harmonious balance of all elements necessary for a certain function. It is not a matter of facade, of mere external appearance; rather it is the essence of products and institutions, penetrating and comprehensive. Designing is a complex and intricate task. It is the integration of technological, social and economic requirements, biological necessities, and psychophysical effects of materials, shape, color, volume, and space: thinking in relationships. The designer must see the periphery as well as the core, the immediate and the ultimate, at least in the biological sense. He must anchor his special job in the complex whole. The designer must be trained not only in the use of materials and various skills, but also in appreciation of organic functions and planning. He must know that design is indivisible, that the internal and external characteristics of a dish, a chair, a table, a machine, painting, sculpture are not to be separated. The idea of design and the profession of the designer has to be transformed from the notion of a specialist function into a generally valid attitude of resourcefulness and inventiveness which allows projects to be seen not in isolation but in relationship with the need of the individual and the community. One cannot simply lift out any subject matter from the complexity of life and try to handle it as an independent unit.

There is design in organization of emotional

experiences, in family life, in labor relations, in city planning, in working together as civilized human beings. Ultimately all problems of design merge into one great problem: "design for life". In a healthy society this design for life will encourage every profession and vocation to play its part since the degree of relatedness in all their work gives to any civilization its quality. This implies that it is desirable that everyone should solve his special task with the wide scope of a true "designer", with the new urge to integrated relationships. It further implies that there is no hierarchy of the arts, painting, photography, music, poetry, sculpture, architecture, nor of any other fields such as industrial design. They are equally valid departures toward the fusion of function and content in "design".

Excerpt from *Vision in Motion* by L. Moholy-Nagy.

Art 10 is more than an introduction to "an understanding of basic design and two-dimensional surface"; it is an introduction to the creative process. Through Professor Matthew Wysocki's seemingly loose structure, the course gives the student a unique opportunity to develop his imagination. The end result of the term's work can be explained in the phrase, "Designing is not a profession, but an attitude."

The course is very flexible. It consists of a series of weekly problems which attempt to acquaint the beginning art student with various concepts of design and drawing. Accelerating as the student begins to understand his new environment, the term culminates with a final effort in the problems of spatial relationships. In previous years classes have worked with positive and negative reliefs as their final project. However, because of the changing nature of the material, the exercises are usually new each year.

In addition to the class exercises, Art 10 this year will try to develop a closer attachment to the art community through several films and informal discussions with the Artist-in-Residence.

The course requires few papers. Neither will you be caught at the end of the term in the 1902 room, booking for exams, since there is no final exam. Most of the students in the course have had no previous experience in the studio forms of art; thus work is

evaluated on the criteria of imagination, execution, and interest. The grades are generally in the B range, but with a little dedication, the elusive A is not unattainable.

It was felt that Professor Wysocki's presentation of the material was too disorganized. Another frequent complaint was that the students didn't know what was required of them. In response to these criticisms Professor Wysocki expresses the view that Art 10 should be purposely loose to enable the student to develop his abilities unhindered by superimposed constraints. The student should not ask the question, "Is this what you want?", but try to work imaginatively towards a personal solution. This independence is an intrinsic part of the creative experience.

Perhaps the major tangible benefit of Art 10 is the familiarity that students gain with the art world of the Hopkins Center. This aspect of Art 10 gives the graduate a heightened appreciation for the diverse happenings in the Art department, and also provides the opportunity for a possible continuation as an Art major.

The enrollment in Art 10 has increased steadily to the point now where the classes have reached their maximum sizes. This trend will no doubt continue, which makes it imperative to apply early in order to get into the course.

## Art 39

### The Northern Renaissance\*

The spectacular birth of the Renaissance in Italy often overshadows the important rebirth of the arts in Northern Europe – France, the Lowlands, and Germany. Northern art is often foreboding. Perhaps the cold climate and the strong barbarian roots of the north influence what is certainly the more ominous, and often more interesting, art of this area. Italian Renaissance art is often simplistically chained to the notions of rationality, scientific space, and optimism. Northern art often eludes such generalizations with its anecdotal and formal abnormalities.

In Art 39 (formerly 53), Professor Robert McGrath accords the period its rightful importance. Moving from the manuscript illuminations of the late fourteenth century, to sixteenth century German woodcutters, this course traces evolution and conceptual development in the art of this era. Also included are such unclassifiable magicians as Bosch and Bruegel.

The student must purchase two books for the course. The first, a paperback, *The Waning of the Middle Ages*, by John Huizinga, is exceptionally interesting, shedding light on causal factors. The second, *Northern Painting from Pucelle to Bruegel* is a magnificent book and a good buy.

Professor McGrath's slide illustrated lectures are excellent, providing much additional information. Class attendance is essential. Two papers are required: the first an exercise testing the student's observational abilities, and a second, medium length paper (or project) on a chosen topic. In addition, there is a final exam. Generally, the course requires a certain amount of devotion. Art 1 is not necessary for either appreciation or grade success. The art itself, McGrath, and his course, are all outstanding.

## Art 40-41

### Italian Art

The Italian Renaissance, once Art 53, is now being presented by Professor John Paoletti as two courses, Art 40 and Art 41, and will be offered in alternate years, beginning with Art 40 this fall. The Early Italian Renaissance (Art 40) begins around 1250 with the work of Giotto and ends with the early work of Michelangelo around 1500. Particular consideration will be given to Donotello, Ghiberti, Brunelleschi and Leonardo, as well as to the significant "concepts of humanism and the social and political developments of this era."<sup>1</sup>

Art 41, Italian Art of the 16th Century, will cover the High Renaissance, with emphasis on the mannerists and anti-mannerists in Venice and the

influence of the Reformation on Italian art forms. Attention will also be given to the importance of the Italian Renaissance in respect to the art of the trans-alpine countries.

Professor Paoletti is an excellent lecturer and an excellent teacher. He is mentally quick, and demands that people in his classroom stay alert. Towards this end he uses various sophistic tricks (such as lying to indolent, nodding students), and a verbal precision and speed which may make one feel that he is shooting at a flock of pigeons with a tommy-gun. A compliment from Paoletti is usually well-earned. His lectures are crucial since there is no regular textbook covering the course material. The syllabus includes more specific readings than previously required for Art 53, and reading of assigned material prior to the corresponding lecture can ease somewhat the pace of notetaking and allow one more time for an appreciation of the slides and commentary. Thoughtful, relevant questions or discussions during the lecture are expected and welcomed by Prof. Paoletti, as are conversations with students outside of class.

A field trip is being planned to Yale's Art Gallery in New Haven where a collection of works germane to the course is on exhibit. No final exam is given. There are several quizzes on topics announced in advance, which will cover readings and slide comparisons. A term paper is required and Professor Paoletti "allows and encourages great freedom in the selection of paper topics, and the student is not limited to art history."<sup>2</sup> The work-load for the course is considered to be somewhat above average. Most students agree that grading by Paoletti is usually an accurate reflection of one's efforts.

"Paoletti's amazing mastery of his material and his congenial, helpful attitude greatly enhance the students' appreciation of a fascinating period. In sum, The Italian Renaissance is a fine course, not to be missed by either the art buff or the cultural dilettante."<sup>3</sup>

1. *The Dartmouth Course Guide* 1968, page 9

2. *Ibid.*, page 9

3. *Ibid.*, page 10

## Art 50

### American Art\*

A Bierstadt landscape which seems to have transported the Yosemite valley to a point directly behind the picture frame; a glossy Oldenburg jumbo-burger dripping gaudy ketchup from each of its pouting triple decks. What makes them uniquely American? In Art 50, spanning the history of American art from colonial times to the present, Professor John Wilmerding seeks to provide answers. One of the major themes in the course is the discussion of how American artists, while owing a great debt to Europe, were quick to develop a style which reflected peculiarly American tastes and standards. Professor Wilmerding also touches on the relation of art to other American intellectual movements, particularly literature. He thus provides an interesting chronology of national moods and sentiments.

Of equal importance to the course, however, is the purely formal analysis of the individual works of various painters, sculptors, and architects (such as Copley, St. Gaudens, and Wright.) Careful account is also taken of how the style of each artist developed during his career.

The real strength of the course lies as much in Professor Wilmerding's presentation as it does in the subject matter. He combines a dry wit with a highly sensitive awareness of artistic merit. The total effect is inspirational. He is one of those rare teachers who is able to impart his own love for the subject to his students. Suffice it to say that his lectures are unsurpassed.

Art 50, however, is not a one way street. Professor Wilmerding is very interested in what his students have to say to him. In order to stimulate this creative dialogue, he has completely dropped exams from the format of the course in favor of a series of four papers (totaling from 30 to 40 pages.), dealing with main themes. Various readings are required in conjunction with each paper: all the works, with the exception of *Architecture, Ambition, and Americans*, which is worthless, are highly interesting. The work

load, then, should be more than moderate, but the opportunities for self-expression on such a fascinating subject will more than outweigh the extra effort involved. Grades generally can be counted on to fall within the B and C+ range.

John Wilmerding is a wonderfully verbal person, and he is particularly outstanding when he is discussing narrative works of art. (This includes most of the 19th century.). He has grown up with the paintings and the places of American art. When he talks about these things, it almost seems that he is constructing an amazing personal home, and inviting you inside. This is his love. If anyone does it better, you show me who.

## Art 53

### Art of the 20th Century\*

In Art 53 (formerly Art 56), Professor John Wilmerding presents his tour de force of painting and sculpture from the turn of this century to the present. The course follows the evolution of the modern artist, beginning with the impressionists' and post-impressionists' struggle for freedom from academic conventions, and leads right up to the seemingly insane Post-Pop of the present. Despite the fact that all the major movements (from Dada to surrealism to cubism) are considered, Prof. Wilmerding never loses sight of the relationships which each successive movement has with its predecessors. He thus adds coherency to a subject which otherwise might seem quite confusing to the uninitiated. While shining a light on this thread is very valuable in this large surveyish course, it does oversimplify an extremely dense and convoluted era, and do less than justice to good men and women. It would be more honest and more instructive to spend more time discussing the problems of historical and chronological perspective. It can never hurt to mention frequently that this historical method is what Wilmerding accurately calls "an artifice." This

was the first year that Wilmerding taught the course, and, in the future, it is likely that a man of his imagination can deal more effectively with these omnipresent problems of point-of-view.

Once again (as in Art 50) the strength of Art 53 lies in Prof. Wilmerding's superb lectures. Although the sheer amount of material to be covered forces Wilmerding to speak at fantastic rates of speed, his keen perception of individual works rarely falters. He is considered by many to be one of the best lecturers anywhere.

The main text in the course, *History of Modern Art* by H. H. Arnason, is invaluable as a supplement. The color plates alone make this book a collector's item; the presentation of the material is also excellent and generally easy to understand. One or two extra books (which change from year to year) are also required as analyses of particular fields or individual artists. Last year they were of lesser quality than Arnason, but Art department outside reading is usually fascinating, and in the future the paperbacks should improve. A good monograph and a close relationship with one artist is essential in a course like this.

Two short papers and two exams are usually included in the format of the course. The papers call for analysis and comparison of actual works in the college collection. They offer a chance for the student to express his own views on interesting artistic problems and are, thus usually very pleasurable assignments.

Wilmerding's exams are also out of the ordinary. They require a full knowledge of the subject matter to be sure, but are never boring because they allow the student to exercise his own analytic abilities without the usual cramming. Grades of C+ to B can usually be expected.

There are three more criticisms of the course. First of all, 13 Carpenter from 12:30 to 1:20 on a spring afternoon has been likened to a sauna bath. This may actually be of positive value to weight watchers. Secondly, and more important, the number of works covered in a single session often leaves the spectator gasping for breath. Especially in the more complex non-representational works, more time is often needed to actually look at individual works in order

to clearly understand the points that are being made. However, this is primarily due to the amount of material which must be covered. Professor Wilmerding counteracts this flaw by always making himself available for individual discussion before or after class hours.

The last doubt about Art 53 is basic. It is extremely difficult to talk about modern art. The less narrative and less literary it is, the harder it is to deal with verbally. Wilmerding knows this. Too often he talks all around non-representational paintings and fails to break through to a posited but probably nonexistent halcyon region where language actually achieves total sympathy with vision. Once again discussion of the unique problems of confronting the modern period would be extremely worthwhile. Finally, and most to the point, it is crucial that a course in modern art be flexible, even to the point of examining its own orientation. This obviously requires a man who is committed to the hardships of intelligence and curiosity, and there is absolutely no doubt that John Wilmerding makes it.

## Studio Arts

The construction of Hopkins Center is perhaps one of the most colossal public and alumni relations stunts ever perpetrated on a college community. Using animated glass showcases, it offers to one side or the other of its endless corridors a display of dramatic, artistic and musical "side shows". And so, in an effort to acquaint and inspire the casual visitor with the excitement of the visual arts, the art studios have been located directly across from the snack bar behind the Venetian blinds.

Professor Wysocki, the director of the studios, is primarily responsible for the organization of the studio program. This year he has placed some restrictions on class enrollment in many of the courses; it should help to keep the numbers down for each session. Hopefully now a greater percentage of students in any one class will be approaching studio

work with more than just a passing interest. Professor Wysocki also teaches two of the courses offered, Art 10 and Art 23, and reviews on both indicate he is more appreciated in his capacity as studio director than as a professor. Organization of the courses has often been unclear, leaving students somewhat baffled in terms of what is expected of them. Wysocki is well-meaning, but because of the demands on his time as professor-administrator, definition of and direction for the courses rests with the students.

In the next studio is Assistant Professor Wonderlick. Wonderlick's drawing and painting classes are well organized and proceed logically throughout the term. His presentation is relaxed, enjoyable and usually to the point. He views the students' drawing and paintings as extensions of their personalities, and analyzes them as expressions of individual creativity and motivation. Because of his flexible approach, Wonderlick feels that his introductory courses are not as sophisticated as they might be, but they provide a good base for the studio art major.

Downstairs in the sculpture studio is Professor Boghosian, perhaps the most expressive and motivated member of the studio faculty. His enthusiastic approach to three-dimensional design brings a refreshingly active and energetic atmosphere to the studio environment. Boghosian is exploring design problems daily in his own work, much of which he does in the studio, and he is therefore quite sensitive to the problems and progress of his students. His criticism of student work is rarely blatantly negative and it most often provides new direction and encouragement. He expects, however, new and exciting solutions to the problems, and to the delight of both professor and student, he usually gets them. The architecture studio has been relocated in College Hall this year, and although in a more favorable architectural setting, its separation from the general studio environment is undesirable. Mr. Banwell teaches two sequential courses as an introduction to problem solving at the architectural level; he also provides some valuable practical information concerning the profession itself. The projects usually concern themselves with architectural problems to which students can easily relate. Although the

presentation of solutions is obviously important, Mr. Banwell is more interested in the thought processes involved in the design approach. Banwell is a sensitive, affable person, and his jury sessions sometimes reflect his unwillingness to make substantive negative criticism of a poor design solution. The result is that students must criticize their own work individually and among themselves, which in itself is a good thing in any studio course, if it happens.

Complementing and rounding out the studio courses is Professor Ray Nash's Introduction to Graphic Arts which is not being offered this year. An urban planning course will be given again this spring with Mr. Kent, a thoughtful gentleman with an interesting approach to city planning. Although the artist-in-residence program has met with varying degrees of success, it is generally worthwhile as a supplement to the studio arts.

# Astronomy

## Astronomy 2

### Evolution of the Universe

Perhaps a review of this course should more appropriately be reserved for an appendix to *Bullfinch's Mythology*, as discussions of Astronomy 2 are apt to evoke the sort of nostalgia normally associated with fraternity bicycle races and Edith. Each spring term, hundreds of students with varied degrees of intellectual commitment are treated to the evolutionary history of the universe by Professor Forrest T. Boley, whom one English major described as a "most credible humanist." Sky mappings and historical personalities are deemphasized in favor of a systems approach covering the three areas of the solar system, stellar life-cycles, and theories of cosmological evolution. The last third of the term is anticipated with the most enthusiasm by both the students and Professor Boley, who apocalyptically seals the destiny of the universe into dark, icy orbs.

The course is divided by two hour-exams and a final, all multiple choice. Test questions come straight from the lectures, although there are a few which border on universal obscurity. Contrary to most opinion, grades generally follow the normal College distribution, though this is not very consequential because of the heavy use of the pass-fail option. A concerted effort is required to pull below a C-.

Most criticism of the course is directed toward the spiritless readings, which can be of some help for clarification purposes. More resourceful efforts could be sustained if the readings were directed at contemporary astronomical problems of the kind discussed in journals and periodicals. The observing session schedules are becoming more flexible to accommodate the less interested student, and more varied to suit those who wish to take the opportunity to pursue special interests on the roof of Wilder Hall. A short, written lab report is required.

The course is presented entirely in lecture form, though all questions from the floor are directly

answered. Boley's style is quite engaging, and he enlivens the subject material with an unassuming sense of humor which quite perceptively strikes at the attitudes and sympathies of those in the audience. He combines a great command of the well-structured material with a boyish enthusiasm, to produce a logical and effective presentation.

Boley develops the material with the assumption that you are totally uninitiated in the field of astronomy. No more mathematical training than high school algebra is required to follow the minimal amount of quantitative work. Thus, Astronomy 2 offers an excellent opportunity to painlessly fulfill a science distributive. It should also be very appealing for all of you who jealously envied Tommy in television's "Ask Mr. Wizard Show" of a decade ago.

# Biology

## Introduction

Hanover is well suited for the study of biology. The ecologist or naturalist need do little more than step outside to find himself in a complex but easily investigated eco-system. Similarly, the cytologist or geneticist is in close proximity to the fine research equipment and talent of Dartmouth Medical School. The Biology department at Dartmouth has taken good advantage of its excellent situation both to attract talented students and faculty and to design an integrated curriculum well balanced between the somewhat divergent disciplines of the biological sciences.

Recently revised requirements for the departmental major reflect the effort to integrate animal, plant and environmental studies and to emphasize their important interrelationships. This emphasis is appropriate in the light of the attention, increasing daily, paid to critical environmental balances that must be maintained if man as a species is to survive.

While the department insists on a plant, animal and ecology course beyond the introductory level, it has, at the same time, maintained a degree of flexibility that makes individual initiative the only factor limiting the undergraduate in developing a specialized expertise in a particular area of research. To this end the department offers a number of advanced courses related to the interests of individual faculty members. The liberal policy of approving undergraduate projects under the auspices of Biology 87 demands only that the student be in reasonably good standing, have an interest, and find a sponsoring faculty member. Such a program potentially adds depth to the course of study for the biology major.

Facilities for the undergraduate in Gilman are excellent. Labs for most courses are well equipped, seldom crowded and conveniently open for student use during most of the day or night. Field trips play an important role in many courses. Professors Reiners and Holmes lead treks up Moosilauke, while Gilbert and Croasdale shepherd people around the lakes, streams and bogs of New Hampshire and down to the

rocky coast looking for invertebrates or algae. Nelson's baggers wander about the local countryside collecting recognizable (and some not so recognizable) greens. Generally the field trips are well planned, instructive and, depending on the weather, pleasant.

Generalizations about the faculty or quality of courses in the department are difficult. The College and the department are highly selective in their appointments to the faculty: the individual must demonstrate interest and competence in his specialty. However, effectiveness as a teacher, most important to the underclassmen, is harder to evaluate. Recognizing that the students are best able to assess this third criterion, the department has established an administrative structure allowing significant representation of student opinion. Two undergraduates elected by the majors of the department and four professors form a committee charged with the task of reviewing old courses and considering needs for new offerings. In addition the student-faculty committee is responsible for the workings of honors and advising programs and for integrating the affairs and offerings of the Biology department with those of other departments.

An important factor in determining faculty make-up and the control of advanced courses is the necessity of attracting graduate students to Hanover given the limitation of the number of faculty. To overcome this difficulty, the department concentrates its strength in certain selected areas so that it may offer a well developed program for graduate students interested in these chosen specialties. Such a program offers the undergraduate greater opportunity for in-depth study in the favored fields such as ecology or developmental biology.

Unfortunately, this policy sometimes costs the department good men. Last year Prof. Dennis Brown was released, not because he was unpopular with students (see the critique of Bio. 22-23) nor because he was unqualified professionally, but because his specialty did not suitably fit the long-range plans of the department. One student spoke for many when he said, "Brown . . . is all you would want a professor to be. It's a goddamn shame the biology department is letting him go for no apparent reason."

Increased interest in departmental affairs on the part of the undergraduates and responsiveness to this interest by the faculty is more promising at this time. The probable retirements of professors Croasdale and Ballard after next year will pose immediate questions concerning curriculum. The type of courses that replace their offerings will determine to some extent the direction the department will take. The care taken in making these decisions makes one confident that Hanover and Dartmouth will remain well suited for the study of a changing biology.

## Biology 1-2

### 1-2 Introduction to Biology

The day before writing this critique of Biology 1-2, I plucked my mind, trying to remember some amusing episode that occurred in class. There was Professor Forster's tale of the girl with the air-inflated bosoms, whose breasts suddenly grew to huge proportions when she began to perspire. (This was supposed to illustrate the principle that gases expand when heated.) And Professor Roos told the class about an elderly woman's fear of being impregnated if she swam in chilly water: a biologist had just discovered that disturbing an unfertilized rabbit egg with cold water could produce a "fertilized" egg. (Somehow, I doubt that your girl's father will believe it — unless either he's a biologist, or she's a rabbit.)

But Biology 1-2 does not abound in humor. In fact, many students found it difficult to interact with the professor or the subject matter on anything but a dry, unexciting intellectual level. Yet many of the students felt that they had gained something from the course — be it a good grade (less than 10% got lower than a C+), a daily workout by walking to Gilman, or even an insight into biology and the methods of science.

Professor Roos, chairman of the course, has organized the lectures around a central theme: the

levels of biological organization and the significance of each level. There are the simple systems of atoms, molecules, and molecular aggregates, which in turn comprise the cellular organelles and cells. These form the tissues, organs, and organ systems, which combine to form the individual multicellular organism, the species, the community, and the ecosystem. But Roos and the other lecturers (Barrat, Forster, Holmes, Reiners) try, by word and style, to illustrate that these levels are neither separate, nor developing in isolation. The outline of the course makes that clear, for some ecological and species material is studied prior to the individual organism and organ systems. And the evolution of living cells from inert elements is considered at the end of Biology 2. The lectures concentrate on each organizational level, but also show how the levels act, react, and interact with each other. Roos believes that the purpose of this course is to make each student think about biological relationships, and the world around him; not to turn out science jocks, pre-meds, or biological dictionaries.

With this taken into consideration, it is somewhat paradoxical that many students felt they did not have an opportunity to express themselves. The lectures, often detailed, required laborious note-taking for the test, and did not give time for questions. Moreover, the lectures were often boring (Barrat and Holmes especially), although sometimes interesting (Roos, Reiners, and Forster). The take-home tests, although fair, often demanded excessive memorization.

The labs were most heavily criticized, as cook-bookish, and as four-hour exercises in monotony. One student complained that it was dark and cold by the time he left the lab. Roos has tried to improve these labs, although it will still be dark and cold when it is time to leave. The fall term labs will concentrate on developing techniques and methods of inquiry and will dramatically culminate in a short paper. The winter term labs will each be two weeks long: students decide what they want to investigate and devise the necessary experiment(s) in the first week, and implement their plans in the second.

Biology 1-2 is a science course, if only an introductory one. If you are willing to wade through some of the scientific terminology, and abdominal rumblings, you might like it.

## Biology 21

### Environmental Biology

Biology 21, Environmental Biology, was introduced in the Fall of 1968 as part of the new core requirement for Biology majors, in an attempt to provide students with some training in the increasingly important field of ecology. Due to the large enrollment of over 100 and the difficulties of devising lab experiments any more challenging than counting flour beetles, there was no scheduled laboratory. The course consisted entirely of lectures, divided between Professors Holmes, Gilbert, Nelson, and Reiners.

The first year was somewhat less than a success, and by some it apparently was thought to be less than a failure. Complaints ranged from dissatisfaction with the grading in a required course (just slightly above 3.0) to the fact that there was little emphasis placed on current problems facing society, such as pollution control and land conservation. The take-home hour (well, two hour) exams were also criticized.

In an admirable display of courage, the staff, after reading the results of the course questionnaires, not only stayed in town, but made an effort to correct many of the problems which met with heaviest criticism from the students. Many changes, incorporating a number of student suggestions, have been made for this year.

The take-home exams remain and follow each major group of lectures, but the word is that they can be completed within one hour. In response to another major criticism, rather than introducing a laboratory period, the staff has planned several field trips to introduce students to some of the problems and concepts of ecology in New Hampshire. Areas under consideration include Mt. Moosilauke, the Pemigewasset Valley region, and the Hubbard Brook Experimental Forest, the research area of Professors Holmes and Reiners.

The evening guest lectures remain but will be accompanied by seminar-discussions to provide students with some basis for evaluating and criticizing the material presented. The focus of the guest

lectures has likewise been shifted and will include current problems such as the DDT question, pollution and public policy, and population management.

The content of the regular lectures remains essentially the same but has been reorganized to present a more coherent and easily followed series. Topics will include population dynamics and regulation, population genetics, and the structure and functioning of biological communities, including the impact of man.

The problems, criticisms, and oversights of the first year have been faced and seem to have been corrected. As a result, Biology 21 appears ready to take its place as an interesting and important course for biology students.

## Biology 22-23

### Cellular Biology

Webster defines a course as "a part of a meal served at one time." Many new courses certainly qualify as a part of a meal — lunch. There simply hasn't been an opportunity to work the bugs out. Yet Biology 22-23, Cell Biology, is an exception to the definition. Offered last year for the first time as part of the biology core curriculum, this sequence enjoyed moderate success and popularity.

Essentially the course covers genetics, cell physiology, and developmental biology at a cellular level. The task of teaching this material is complicated by the fact that half the class consists of pre-meds who do not need a background as sophisticated as that of the biology majors. Yet the staff seems to have successfully reconciled the requirements of the two groups.

Unfortunately, this year's staff is almost entirely a new group. Prof. Dennison, who is a competent if uninspiring lecturer, is on leave for the year, and Prof. Brown has left the college. Brown will be missed, although he was unpopular with some for refusing to spoon-feed his students. His style was typified by take-home, open-book exams which stressed

problem-solving. Last year's chairman, Prof. Spiegel, who is the only returning teacher, will be joined by Prof. Thornburg, the new chairman, and Profs. Copenhaver and Stetler.

Since the large class size and generally complex nature of research in cell biology made it difficult to devise adequate labs, the staff instead introduced small discussion sections which met for two hours a week. Each section spent the term considering one very specialized aspect of research. Students were required to read and report on articles from the literature, and, at least during winter term, to write a paper. Unfortunately, many found the discussion section a good time to catch up on sleep, since the student lectures were generally dull and the topics considered were not especially germane to the course.

The text, Dupraw, was also heavily criticized. ("I resent having to spend \$20 on books I don't use.") Although Dupraw is an excellent reference, it is too technical to be of much help in a course at this level.

In response to student opinion, the staff is planning a number of changes. There will be a new text, although one has not been chosen as yet; the discussion sections will probably be reorganized; and some form of lab work may be added to the course. Prof. Thornburg also hopes to set up conference sections each week on a voluntary basis, to answer student questions.

While Biology 22-23 got off to a good start last year, there is considerable room for improvement. If the changes presently under consideration are successful and if the new staff can present the material as well as last year, the course will provide a valuable background for the biologist and the pre-med alike.

Morphology. More simply it is a course on embryology and comparative anatomy. The first half of Bio. 31 deals with embryology, or more specifically the development of the egg and pharyngula stages of various vertebrates. The second half of the course then concentrates on the anatomy of the vertebrate head. Bio. 32 continues this study of vertebrate anatomy to include the locomotive, visceral, and reproductive systems.

Unlike the labs in many other science courses, those in Bio. 31-32 are a very major and integral part of the course. As one student stated, "The laboratory work was the basis of the course — instructive and irreplaceable." Virtually 100% of the students returning the questionnaires on both Bio. 31 and Bio. 32 rated the labs as excellent and very helpful. The labs in Bio. 31 concentrate on the study of sections of embryos of several different vertebrates and the dissection of a dogfish head. Bio. 32 includes dissection in pairs of such varied mammals as cats, dogs, fetal cows, opossums, armadillos and, as an added treat, the famous annual codfish tea. If you can survive the long hours of lab in Bio. 31 and 32, you are guaranteed of learning much more than you originally anticipated, of becoming accustomed to spending long hours over a microscope, and of becoming almost completely insensitive to formaldehyde.

Even though both courses involve a lot of hard work and memorization, your efforts will be well rewarded by the quality of the teaching. Professor William W. Ballard teaches all of Bio. 31 and approximately half of Bio. 32. It is really impossible to do justice to this man and to his teaching. He is dynamic, intent, completely knowledgeable, and deeply concerned about things not only in his own field but in all areas of science and the community in general. His lectures are very well organized, and an indication of their quality is that absenteeism at the 8 A. M. meeting is the rare exception rather than the rule as in other 8 o'clock classes. Typical of the comments about Professor Ballard are "incomparable", "excellent", "tops in his field", "a true scholar", and "one of the best men in the college!" He is always willing to help students both in the lab and out, is always open to questions, and is more than willing to talk to anything that concerns the

## Biology 31-32

### Vertebrate Morphology

Biology 31-32 is an optional two term sequence with the somewhat mystifying title of Vertebrate

student. While some complain that he is "a bit aloof to most students," it may be that this distance is more the fault of the students than of the professor.

Professor Arnold teaches the other half of Bio. 32 and he, too, is very knowledgeable and helpful. In comparison with Ballard, he is "somewhat unorganized," but then, so are most professors.

The text for the course is Ballard's own *Comparative Anatomy and Embryology*, and like everything else in the course, it is excellent. Although the reading is optional, it supplements the lectures very well and is helpful in preparing for the final exam. The lab manual is a text in itself, and a very challenging one at that. It is a far cry from the cook-book manuals of many other science courses.

During the term, there were complaints about how tough and detailed the exams were; however, in retrospect, everyone rated them as challenging and a fair test of one's knowledge. There are lab quizzes every two weeks which you can take at your convenience over the weekend. The only other test is the final exam, which again covers a lot of what is covered in the lab. However, Professor Ballard provides a very extensive list of review questions which cover the entire final. All in all, the grades are usually fairly evenly distributed between A's, B's, and C's; but again this is the result of regular attendance at lecture and lab and a lot of hard work.

In summary, if you are willing to put in the work, you will be rewarded by having taken two of the best courses offered at this college — 100% of the students returning questionnaires rated the courses as very good. The only real complaint was with the lecture hour; but this is only a small drawback. Also Ballard's "Saturday ties" are something no liberally educated man should miss. This course should be at the top of the list for anyone interested in biology.

## Biology 35

### Comparative Animal Physiology\*

The current emphasis in biology on studying the bits and pieces of living things is not reflected in comparative Animal Physiology. Although Professor Roy P. Forster admittedly stresses only three key physiological topics, he teaches whole organism biology. The themes of Respiration, Circulation and Renal physiology are united by the original laboratory research project which Professor Forster considers the central feature of his course. This project is carried out by the class as a group, and although it is built each year on the work of the previous group, each class is allowed to make its own mistakes. Topics other than the main three are discussed as they relate to the lab. In previous years neurophysiology, pharmacology and anesthesia have been included.

Lectures are presented in what Forster tries to make an informal seminar atmosphere, and if the class is small, some discussion is possible. The didactic aspects of Respiration, Circulation and Renal physiology will be covered in class, with students providing the comparative aspects with reports on scientific literature. Historical sketches of great men of physiology are also given as student reports. The quality of these student reports vary, but Forster's lectures are reliably witty and anecdotal, if not flawlessly organized.

Readings this year will consist of three monographs treating the key topics, rather than last year's single text. Independent reading of the scientific journals will be expected to provide some feeling for both current research and the diversity inherent in the details of animal physiology. Readings have been neither long nor arduous in the past.

No formal papers are required other than the group report on the laboratory experiment. All other reports are delivered orally in class. Examinations are also oral; Forster's philosophy is that the oral exam is the only one in which a student both learns and corrects his misconceptions. Forster's warm and familiar manner make these exams bearable and the questions are generally fair.

As an affable guide through some of the important physiological animal processes, Forster is unexcelled. His specialty is the kidney (hence his nickname, "Renal Roy"), and you can expect some fascinating sidelights into such matters as the physiology of drinking. Generally the course is enlightening and enjoyable both for the medic-in-preparation and others interested in biology.

## Biology 44

### Phycology\*

The algae are small, green, and slimy, and like most things that are small, green and slimy they are generally ignored or avoided. To Professor Hannah Croasdale, however, the algae are beautiful. Each fall she leads her class of amateur phycologists through a micro-world of fragile, geometric desmids and graceful euglenoids. It is an interesting trip, for the algae as a group are far more numerous and diversified than all of the so-called higher plants combined. They range from the tiniest of single cells to monster sea kelps larger than the giant redwoods.

Most students enjoy Bio. 44, largely because Prof. Croasdale goes out of her way to make it fun. (Cookies — often algae cookies — and coke are served during each class session.) The class meets twice a week for four hours, and unfortunately one of the class days is Friday. However, the sessions are well broken up into a combination of lectures, field trips, and lab work (largely identification of algae under a microscope.)

The most criticized aspect of the course is the heavy emphasis on taxonomy, both in lectures and in the reading. (As one student said, "Taxonomy is dull; therefore, the reading is lousy.") However, the lectures are rarely long enough to be boring; most of the class time is devoted to collection in the field and identification in the lab.

The work load is not especially light: it is necessary to memorize many algae species since there

is a rather extensive practical laboratory section on each of the hour exams and the final; in addition to the exams a term project is required based on independent field research, but for many students this is the most worthwhile part of the course, since it provides opportunity for original thought and creativity. Perhaps necessarily, there is less theory and more memorization in phycology than in most biology courses. Nevertheless, the study of algae is a useful adjunct to anyone interested in ecology since the algae are at the base of all aquatic ecosystems.

For anyone willing to do the work, grades should be no problem: Prof. Croasdale parcels out a liberal supply of A's and B's. In fact, although the course is taken largely by biology majors, it should not prove too strenuous for someone outside the sciences looking for a distributive that's a little bit different. For those in biology, this is an enjoyable way of fulfilling the required plant course without struggling through Systematic Botany or the like.

## Chemistry

### Introduction

The Chemistry Department is, to a large degree, a service department. Each year it shepherds well over a hundred pre-meds through Chem 3, 4, 51 and 52, as well as offering Chem 31 for engineering students. By comparison, only a small number of majors (about 20 a year) take higher level courses. However, the department also has a growing graduate program. Several years ago it was decided to expand the small M. A. program to include candidates for the doctorate. The introduction of a PhD. program has brought with it greater emphasis on research and has attracted a higher quality of faculty and graduate students. This, in turn, has led to better undergraduate instruction in class and in lab, but has also resulted in a deemphasis of courses for non-majors.

The department's faculty includes a number of excellent professors. Perhaps the best is Walter Stockmayer, Dartmouth's only member of the National Academy of Sciences. Also outstanding is Charles Braun, who is spending this year in Germany. Recent additions to the faculty include Maynard Olson, who has just completed graduate work at Stanford and who will teach inorganic chemistry in the winter; Gordon Barrow, the author of two books on molecular spectroscopy, who will teach Chem 7; and Gordon Gribble, who arrived in the fall of '68. Gribble taught the summer version of Chem 52 and was well received. He will teach Chem 58 this winter. The only recent departure is Paul Knapp, whose one-year contract was not renewed following his participation in the controversial Parkhurst incident last spring.

As a result of a series of tough required courses, the group of Chem majors is small but close-knit. As in most of the smaller majors, relations with the faculty are good. Most of the professors, including the new chairman, Thomas Spencer, are sympathetic to student opinion. Last year the department revised the composition of its six-member Curriculum Committee to include one graduate student and two

representatives of the undergraduate majors. Also as a result of student pressure, the unpopular Reading Program was restructured to eliminate the mandatory paper which in previous years had received a grade entered on the student's permanent record. The new program is centered around small discussion groups and is voluntary. This year the majors will be given a greater voice in faculty tenure decisions, individual course structuring, and the future of the honors program.

The Chemistry Department has nearly doubled in size over the last decade. Although there will probably be no comparable increase during the next ten years, new space is badly needed to relieve current overcrowding in Steele Hall. The new multi-science building scheduled to be built during the next five years will largely solve this problem and will also provide room for a chemistry lounge, the object of some student lobbying.

The direction of the Chemistry Department is now changing from strict undergraduate education towards graduate programs and research. Teaching, nevertheless, remains the main concern of the faculty, and instruction of the majors has doubtless benefitted from the change of emphasis. Unfortunately, non-major courses have gone into partial eclipse. Hopefully, the Department can rectify this shortcoming and still provide the high-quality, professional major instruction for which it already has a reputation.

## Chemistry 1

### Selected Topics in Chemistry

As an experiment last year, Chemistry 1 suffered from a case of morning sickness. The first three weeks were a gratuitous introduction to high school chemistry supplemented by a text which seemed to have been written for Ohio St.'s front line. The longest and most interesting book, Heinlein's sci-fi novel, *Stranger in a Strange Land*, has this year been dubbed irrelevant to the course and consequently dropped (but, judging by the quality of the book, it

might be more accurate to say that the course is irrelevant to it). The final book, a short work on DNA, was the only one which dealt directly with the subject. The course's organization was such that students did not know what to expect from day to day. However, two aspects salvaged Chem 1 from total disaster: the engaging personality of Professor William Magee and the urgency of the topics treated.

After the initial weeks covering nearly worthless material, concentration shifted to two general concerns — man's alteration of himself and man's alteration of his ecosystem. Due to a dearth of readings to substantize the subjects, coverage was superficial. Enough was learned, however, to precipitate a plaguing awareness of ubiquitous environmental pollution, the hazards of nuclear contamination, and the pernicious potential of chemicals man feeds himself daily (e.g. caffeine, amphetamines, and other, more sacrosanct drugs.)

Grades last spring were mostly A's and B's, given in recompense for those who patiently accepted being guinea pigs for a badly needed experiment. But significant steps have been taken to more fully realize the objective of Chem 1, a science course for non-science majors to be taken for its content rather than as a necessary evil. The readings, grades, and organization will be more realistic in the future. The chemistry will be integrated into the subjects as it is needed, mostly in clarification of the Scientific American reprints which constitute all the readings for this year. The topics will fall within the same general categories as last year, but do vary from year to year. These changes Prof. Magee has planned should overcome the faults of last spring's course.

Prof. Magee is heavily committed to Chem 1 and although it makes little use of his talents as a statistical mechanician, he is ideal in the course. His approach is one of a scientist and a teacher who understands the necessity of giving every individual, whether an aesthete or a businessman, the ability to grasp the importance of science. The success or failure of this course and others like it are at the heart of the whole question of the liberal arts education.

## Chemistry 3-4

### General Chemistry

The quality of Chemistry 3-4 varies drastically from year to year depending on who is teaching it. Last year under Professors Stockmayer and Soderburg it was one of the better introductory science sequences offered at Dartmouth. It was comprehensive and interesting for the non-major but at the same time had enough technical and computational work to prove challenging to the prospective major. This pleasant compromise, which is often lacking in other departments, was not an accident but simply a reflection of the intense interest of the men who taught the course. They continually tried to make the introduction to chemistry, which can be (and often is) mysterious, dry, and even boring, into a well-coordinated, comprehensible, and useful study. If that is not enough to make chemistry at least moderately interesting, Stockmayer and Soderburg try to add a varied and enthusiastic approach which is almost infectious.

Stockmayer and Soderburg will be teaching Chem 3 this Winter while Professor Cleland and Mr. Olsen, who is new this year, will be teaching Chem 4. Cleland has taught the course in previous years. Unfortunately, most of his students have felt that he continually tries to make the introduction to chemistry, which can be (and often is) well-coordinated, comprehensible, and useful, into a mysterious, dry, and even downright boring study. He is a soporific lecturer, definitely not well suited to this introductory sequence.

As a further drawback for the budding chemist, Chem 3 and 4 still grimly slotted at 8b and 9b for both terms. At the time of this printing a text has not been chosen because the staff is presently reviewing what it considers as three or four "good" introductory texts.

The four men teaching this year are cognizant of the fact that they have a captive audience because approximately 80% of the students enrolled in these courses are neither majors nor prospective majors, but

pre-medical, engineering, or geology students who for the most part would just as soon be somewhere else. Indeed, most of the respondents to the *Course Guide* questionnaire indicated that their initial interest in chemistry was quite low. To overcome this, the staff tries to correlate all aspects of the course in order to present a uniform, and hopefully more meaningful and interesting, picture.

Since the labs, readings, lectures, and exams are so well coordinated, it is difficult to discuss any one of them separately. For example, most of the students found the labs helpful and supplementary, yet agreed that they tended to penalize those who had not kept up with the readings and/or who had not read the lab manual before entering the laboratory. The exams met with approval as a fair test of one's knowledge, but the student who was not well acquainted with the labs or who had just done the reading and not the supplementary problems suffered on the tests.

The success of Chem 3-4 depends on the staff, which varies from year to year. Last year the sequence was basically well taught. Most students were very pleased by the amount they had learned. Yet one should remember that any course in which a student has little interest is going to prove difficult. The knowledge that the professors are intensely interested in teaching, i. e., helping the student learn the damn stuff, should encourage most of the pre-meds, engineers, and geologists.

## Chemistry 31-32

### Topics in General and Physical Chemistry\*

This two-course sequence is designed for Engineering Science majors, and with very few exceptions its enrollment is limited to that group. The course assumes that the student has had Math 33, Physics 24, and is taking Thermodynamics (E. S. 61) concurrently with Chemistry 31. Thus the material covered is considerably more theoretical than that of Chemistry 3-4, and a physical rather than a general

chemistry text is used.

The content of the courses is developed as a progression from the characteristics of individual electrons (quantum chemistry), to the characteristics of reactions (chemical thermodynamics). Between these two extremes, a great deal of time is spent on molecular orbitals, bonding, and the characteristic trends on the Periodic Table. The intention of the instructors (Assistant Professors W. S. Magee, Jr. and K. F. Kuhlmann) is to acquaint the students with enough modern chemistry to give them the ability to relate to the chemist when this becomes necessary in their engineering work. They do not expect to make chemists out of the engineers. They do hope to teach the students what the modern chemist can and can't do.

The two professors involved have quite different teaching styles. Prof. Magee's classes are light-hearted, casual affairs with considerable time spent telling semi-related stories dealing with various aspects of chemistry or life in general. When he sticks to chemistry he does a fine job, and if the stories were more evenly distributed throughout the term rather than concentrated in a limited number of days, he'd rate as one of the better profs at Dartmouth.

Dr. Kuhlmann has one major problem, and he's fully aware of it. He's just terribly disorganized. The students found that in a one-on-one situation Dr. Kuhlmann is a fine teacher, but his lectures were all too often confusing and incomplete. However, he openly admits his incredible lack of organization and plans to try to prepare a more concise and polished course this year. If his intentions are carried out, Chem 32 will be considerably improved.

The intent of the labs is to introduce the engineer to the methods of analysis and synthesis available in a modern laboratory. From this he will hopefully get some idea of what he can and can't expect from the lab he turns to in the future for help. Since the instructors want to acquaint the students with the most modern methods available, many of the labs are of the "black box" type, stressing technique over theory. As a result, some students object that they learn what to do but not why. However, both professors are aware of the shortcomings of last year's

lab sequence and hope to prepare an improved series this year.

In conclusion the two courses present a lot of chemistry in a short period of time. If the student wants to learn, both professors want to teach, but the student needs to make an effort in a course of this sort. The work load is heavy, but not impossible, and the text is quite readable when the lectures falter.

## Chemistry 51-52

### Organic Chemistry

Few English majors elect the Chem 51-52 sequence in order to fulfill their science distributive: only premeds and biology majors take these courses — and at that only because it is required of them. Fortunately for these unfortunates, Douglas Malcolmson Bowen is at the helm. He engineers his students with enthusiasm and genuine subject interest through an incredibly vast quantity of facts starting with the alkanes, covering all the major classes of aliphatic and aromatic carbon compounds, and finishing with basic sugar and protein chemistry. That's enough to make any students' head ache, but not Prof. Bowen's. As you drag out of bed and head for class each morning, you can be sure that Bowen is filling the boards with equations and reactions that you'll shortly be copying, and that he is as smiley as ever. Why? Because Bowen lives, eats, and most importantly enjoys teaching organic chemistry.

Now it is 9:15 a. m.: the doors are closed (watch your leg if you're a micro-second late), Prof. Bowen smiles out a "Well, gentlemen . . .," and then takes off. These two words (and the other two similar ones, "Incidentally, gentlemen . . .," indicating he is off on a chemical tangent) are the only words not recorded in your notebook.

Somehow 10:30 arrives: your hand hurts and your new notebook is already half-full. You leave thanking

your lucky stars that the test on this material is still a long way off — tomorrow. As you walk away you think about the course with mixed emotions: you know you're learning a lot and you feel good about it, but is it worth it? Gradually your scepticism fades and you are ready to live and die by the exclamation, "If anyone tells you Bowen is not a hot shit — he lies!"

Needless to say, Prof. Bowen expects a lot from his students — and gets it. In general, this course requires practically daily study (there are three hours of class and six of lab each week), but the work load is not impossible. In addition, the excellent text (note: no longer Morrison and Boyd) complements the lectures nicely by increasing understanding and consequently reducing memorization. However, the notes are essential and if they are learned well (i. e., memorized), the exams will take care of themselves. His exams are never tricky or dirty and are usually thought-provoking. In fact, from the first Bowen is a straight-shooter. He tells you that lab work counts  $\frac{1}{4}$  of your final grade: it does; he tells you that you'll have three hourlies and a final on such-and-such dates: you do. In addition, Bowen holds question and answer sessions before exams and postmortems afterwards for survivors, and he posts all grades so you know just where you stand. Some have complained that this arrangement promotes undo grade-grubbing. In any case, many students get an A or a B for their hard work.

As a scientist Bowen requires precision in the lab as well as on the exams. The lab work in Chem 51 consists of the synthesis of various compounds with a grade consequent on sample purity and percentage yield. The second term is spent entirely on the systematic identification of unknowns. Unfortunately, the grade here is somewhat a matter of chance since it depends on the number of unknowns correctly identified and since each student has a different set of chemicals to analyze.

The term is drawing to an end; you take your Chem 52 final, but you don't feel as elated as you'd hoped. In retrospect you realize that your lack of elation is caused by two things: first, you'd learned more chemistry than you know what to do with and yet still found the exam difficult; and second, you

know you'll miss Prof. Bowen's cheery and crisp, "Well, gentlemen, last time we learned that the benzene ring is stabilized by resonance . . ."

## Chemistry 57-58

### Organic Chemistry (for Majors)\*

For the prospective chemistry major, Chemistry 57-58 will provide the first long (and hard) look into the world of organic chemistry. Unlike Chem. 51-52, which is aimed at premedical and biology students, this organic course focuses on the "theory, synthetic methods, and instrumentation" of modern organic chemistry to prepare the student for a chemistry major or a related science research career.

The series begins with basic principles of organic chemistry including spectroscopic theory and analysis and then moves into the study of some important types of organic compounds, slowly growing from basics to increasingly complex synthetic theory and technique. The study of organic compounds continues in Chem. 58 where the synthesis of carbonyl and aromatic compounds is the principle subject. The course aims at giving the student the power to propose his own synthetic pathways and to understand the reasons behind his choices.

Despite this forbidding forest of facts, Chem 57-58 rapidly becomes manageable and fascinating due to the teaching, the strongest point on which to recommend the course. Chem. 57 is taught by Professor David Lemal who "runs a really high powered course." Most students felt that due to the voluminous text it was difficult to go beyond clarification and conceptualization of the reading, but this was enthusiastically and comprehensively done by Lemal. In Chem. 58, the course was taken over by Assistant Professor Gribble, a newcomer to the college. His delivery was hurt by his inexperience, but he more than compensated for this with his organiza-

tion and concern for getting the information across. Like Lemal, he knows the material inside out and can present it cohesively. With his effective organization and free communication, he should become an increasingly valuable asset to an already fine department.

The text, Robertson and Caserio's *Basic Principles of Organic Chemistry*, was well-received by the students. If not overly exciting for some, it is comprehensive and does a fine job of clearly presenting the material in depth. The lab cookbook has been dropped in favor of a book of spectroscopic and chemical information that should prove valuable to the chemistry student.

The prime sore point of the course was the lab and the large amount of time spent there — often eight or more hours a week. This year the staff is making a serious attempt to hold the lab time to a realistic level: in the vicinity of six hours each week. Prof. Lemal felt that a point of diminishing return was being reached and that he would rather see students spend their time reading or doing problems on their own.

There are lab write-ups and three hour exams each quarter, as well as a final exam. Make no mistake, the tests are hard; in fact, they are designed to be challenging for the best students. The grading, however, is fair and done according to the difficulty of the test; grades ran in the C+B range for Chem. 57 and slightly higher in Chem. 58. With the right attitude the exams can be fun and are a good part of the course, despite their deservedly wicked reputation!

The course is certainly high powered and expects the student to really work out: there is a lot of information to master in a short time. While not a course for one seeking a casual science distributive, some non-majors do take the course (there are no pass-fails as a rule, however) and enjoy it simply because it is a well-run class. If you have an interest in chemistry but do not plan to major, Chem. 57-58 could still be a worthwhile and exciting series to take for a good look at the complex world of organic compounds; for the chemistry major it is a valuable requirement as it clearly presents an excellent background in the expanding field of organic chemistry.

## Chinese

Dartmouth is a very good place to study Chinese. And the Chinese language is an open door to the culture, history, and wisdom of China. It just might take you a while to get through it.

Mastering Chinese grammar is not at all difficult, but that is the only easy facet of the language. The introductory course consists of seven hours of class and up to fifteen or more hours of study per week, as one struggles with alien sounds, tonal variation, and character memorization. If you are willing to invest only one year to this pursuit, however, forget it. Chinese cannot be utilized for any scholarly-or even leisurely-pursuit, without lengthy study (at least nine courses).

Along with the benefits of very small classes, one receives excellent instruction from Professors Mirsky and Henry T. K. Kuo. Professor Mirsky, making the initial, mechanical memorization phase of learning quite provocative, demands virtually unending student involvement in the course. While this at first seems incredible, one's experience later shows that it is necessary. Peking-educated Prof. Kuo, who takes evident delight and intense interest in one's study of Chinese, concentrates on training the student to speak Mandarin and decipher the many nuances of the language, while Prof. Mirsky deals more with reading and character-learning.

Small classes and both teachers allow lively participation. Professors Mirsky and Kuo exhibit a keen desire to help you with their concern — learning Chinese. If you are particularly interested, and tend to hang around Bartlett, you might also pick up a free course on American foreign policy.

## Classics

### Introduction

Time was when the typical student image of the classics department was not far from wrong. Greek and Roman 1 had an enrollment of 387, while the Vergil course consisted of three students dedicated to the scansion of dactylic hexameter. The faculty was composed of six or seven kindly, but only too classical old men, and there were vague rumors that there existed several classics majors, though only those who haunted the third level stacks of Baker could ever really see their faces. In short, the classics department was composed of a mysterious clan of philologists, translators, and archaeologists who sometimes went on to high critical acclaim, (Dartmouth Fact and Follies No. 269: Richmond Lattimore, who has probably the best translation of *The Iliad* in English, was a Dartmouth grad) but who seemed to offer little more than academic camaraderie for the average Dartmouth student.

The average Dartmouth student would still probably consider Lucretius in the original an anathema, but the classics department has definitely changed, and the person who seeks the same old companionship, but with some very up-to-date intellectual stimulation, should recognize that there is much more than Gromans 1 and 2. For one thing, the departure last spring of Prof. Sweeney (explaining his rather conspicuous absence in this guide) meant the end of Dartmouth philology, and Greek and Latin literature courses are now approached in the same way as are those in the English or Comp. Lit. departments. Also reflecting this shift away from a traditional classics program is a revised major that allows a student to take as few as 3 Latin courses, 3 Greek, and spend the rest of his major on either a topical project (e. g. courses in art, archaeology, lyric poetry) or further work in a particular period (e. g. archaic Greek, the Augustan Age). Especially inviting are particular programs in literature, and students are encouraged to take courses in English, French, or other languages, which show a development of

classical themes or styles.

Two years ago the classics department instituted a foreign study term in Greece. The initial participants brought back with them bizarre tales of poor student-leader relations. However, after some initial misunderstandings on the trip last spring, there was a quick change of heart. The faculty is quickly learning that students on foreign study in Greece work best when they are given most independence. Hopefully, this new attitude will be transmitted as well to the foreign study program in Italy, which will be initiated hopefully in the spring of 1971. The emphasis to the present has been primarily on archaeological excursions to old ruins, but there are also indications of more freedom within the course program itself. One final note of caution, though, is that the leader of the trip can make all the difference in the program and attitude; any student wishing to spend a term in Greece or Italy after only one or two terms' preparation should definitely ask about the leader of a particular trip.

The department should also be complemented for its flexibility. Last year, *before* the first demonstration of the anti-ROTC group in Parkhurst, professors took time off in class to discuss the affairs of the campus. While in some classes the general reaction was that of initial apathy, the credit still goes to the department for opening the classroom to such discussion, and encouraging debate. Another innovation has been to hold regular student-faculty luncheons, and to incorporate majors into the operation of the department. Last year, for example, majors were invited to interview prospective faculty members and to offer their criticism about the hiring of the staff. At the end of the year, senior majors were invited to a closed session at which they reviewed the faculty members themselves.

Yet the classics department is not without its drawbacks, and its biggest malaise stems from the very success of student-faculty relations. Indeed the enrollment of the larger introductory courses may not be as large as it once was, and professors do not seem to mind that some of their courses are "guts", but in more advanced courses this oftentimes lax attitude has led to trouble. For example, one of the crucial elements in studying literature is learning to write

well; and while the emphasis in the department has shifted from philology to literature, professors have not always demanded tighter writing. Consequently, the quality of student papers has often defied the change to literary orientation.

Another problem stems from the friendships established between students and professors. A student might feel reticent about criticizing or even disagreeing with a professor because "he is too nice a guy." Unfortunately, such friendships can work to destroy intellectual honesty as much as to help human contact, and both student and professor must realize that only with the candor and boldness to effect a balance can friendship be a truly positive force in the classroom.

## Greek 1-2-3

### Beginning Greek\*

It appears that Introductory Greek has finally come into its own with the advent of a two term sequence that has appeal for both the classics major and non-major alike. This development was witnessed last year by the fact that a significant number of students outside the department elected the course during the winter and spring terms. Without a doubt the presence of Professor Bradley was a basic reason for this.

The object of the course, a direct descendant of Greek 1, 2, and 3, is to provide basic proficiency in ancient Greek after two terms of study. The vehicle is Chase and Phillips' *A New Introduction to Greek*, in addition to handouts which serve to clarify questions arising from the text. The first term, with five meetings per week, is spent in gaining a basic knowledge of grammar and, as is the case with most beginning language courses, proceeds at a rapid rate.

Later in the term, the study of syntax is supplemented by readings from Xenophon's *Anabasis* and its translation into English. The second term begins with a review of grammar and continues with the eminently worthwhile reading and study of some work in Greek literature, which last year was Euripides' *Alcestis*.

Despite the heavy workload in the first term and some attrition between Greek 1-2, final grades ranged in the A's and B's, and few if any students elected to take the course pass-fail. Quizzes were given regularly and the final exams were spread over the last week of term.

The reaction of students to Professor Bradley, who will teach the course again this year, was universally enthusiastic. He was termed by his students as "eloquent", "conscientious", "inspiring", "brilliant", and not least of all, "understanding". This only bears out his generally acknowledged reputation for being among the best, if not the best, professor in the department.

As a result, the advantages of Greek 1-2 are manifold. Basically, however, there is the opportunity to read a major work of significance after only one term dedicated to grammar and to do so with a man well-versed in several disciplines.

## Latin 2

### Intermediate Latin Reading\*

Latin 2 is a necessary evil. Something has to bridge the unexciting gap between the grammar of Latin 1 and the poetry of Latin 3, and logically enough Latin 2 is it.

Last year there were two Latin 2 sections, one taught by Professor Paul Wallace and one taught by Professor Daniel Geagan. Both followed the same two-part course structure. First there was a

rapid — very rapid — review of grammar, using a text which most students found adequate. Then came the reading of Virgil's *Eclogues*, which tend to be a little dry anyway but became deadly when students found themselves having to look up every other word.

However, the students did not complain about the course being hard. Rather, they found it too easy. This was particularly true of Wallace's class, where one student lamented, "The course was too easy; students were not pressed enough. We were not really prepared for higher Latin courses."

Neither Wallace nor Geagan is too successful in resuscitating the two-thousand-year-old material, and they both tend to give rather dull lectures which add little to the course. However, students agree that they try hard. They encourage class participation and show real concern about their students and their progress. Besides which, they grade fairly easily.

Perfecting the mechanics of reading a foreign language is not an inherently fascinating task, and although it tries hard, Latin 2 just does not overcome this handicap.

## Latin 7

### Catullus\*

Designed especially for incoming freshmen, Latin 7 deals with the poetry of Catullus, the Ginsberg of Roman literature. After reading most of the Catullan *corpus* in Latin, the students read in translation elegies by Tibullus and Propertius, no doubt to give balance to the reading in the course and to help put Catullus' contribution to Latin literature in better perspective. Understandably, though, students prefer Catullus to his more "spiritual" successors.

The class is small and conducted by Professor Doenges in informal discussions. While sometimes enjoyable and worthwhile they are often dead, especially in the latter half of the term. Doenges is always willing to consider different interpretations of the poetry, but he slows discussion with intensive

structural analysis and obvious questions that are often more trivial than provocative. Nevertheless, he knows his subject thoroughly and is well prepared for each class. If moderately demanding and sometimes boring, Latin 7 is still a generally good class.

This year it will be taught by Professor Douglas Marshall, who is new to the department and is a Latinist, therefore better qualified to teach Latin 7 than Doenges, who is an historicist.

## Latin 8

### Horace\*

Professor Bradley's course on Horace, Latin 8, goes well beyond the confines of the poet's works and times by inquiring into the "nature" of lyric poetry. Such an approach to a poet, which many (including professors of classics) consider dull and lifeless, shows how willing Bradley is to throw away traditional methods of grappling with the *Odes* and *Epodes* in order to explore new approaches.

Last year Latin 8, which met twice a week for two hour sessions, was modified by Bradley to include an extra meeting one night each week during which a guest lecturer, usually a professor from another department, would give an informal lecture on the work of a more modern poet assigned to the class as outside reading. These poets included Baudelaire, Mallarmé, Rilke, and Ferlinghetti, and they served as helpful comparisons for uncovering the nature of the lyric. Other approaches to this central concern included weekly two page papers on the craftsmanship of Horace's poetry, generally concentrating on a single ode and poetic device, such as imagery. The papers were read at the weekly sessions and were discussed by the entire class.

The whole atmosphere of Latin 8 is fresh and exciting, and anyone beyond the Latin 3 level owes it to himself to take this course. Bradley is superb, and even Horace comes to life.

## Latin 21

### Vergil\*

The Latin 21 course in Vergil is for classics majors. A student with rudimentary Latin and only a vague sort of interest in Vergilian epic would be ill-advised to take the course. But those who can wade through the rigorous assignments find a comfortable balance to them in the relaxed, friendly manner of Professor Paul Wallace. Certainly his approachability, warmth, and personal interest in his students add much to the course.

As a lecturer Wallace received favorable comments, particularly on his command of the subject. However, there was much criticism of his rather uninspired structuring of the sessions. His good-natured personality and his own interest in the subject were not quite enough really to captivate or even hold the imagination of those listening. Wallace is well-organized, has a fluent delivery, and has few of the stereotyped, idiosyncratic mannerisms commonly attributed to classics professors. Yet, as one student put it, he is "very average — not really mediocre, but largely uninspiring." Though Wallace manages to convey his interest, sessions often seem sort of ho-hum. Imaginative planning (perhaps a more comparative approach), which will probably come with more experience, would help Wallace's classes considerably. Perhaps because of the very fact that Wallace lacks attention-attracting mannerisms (a foreign accent, say, or a brilliant vocabulary) sessions occasionally seem to be dull.

Assuming a basic interest in the subject (Wallace is not the type who can get a science jock interested in Minoan archaeology), a student can easily profit from this course. And don't be scared away by the possibility of a heavy work load: Prof. Wallace is rather liberal with grades, and it becomes a very nice *quid pro quo* arrangement for the student who keeps up.

## Greek and Roman Studies

### Greek and Roman 1

#### Greek Literature in Translation\*

Take Greek and Roman 1. Take it because you are an English major or a Comp Lit Major. Take it for a humanities distributive. Take it for a gut. Take it for whatever reason, but take it. The course covers the *Iliad*; the plays of Aeschylus, Sophocles, Euripides and Aristophanes; the histories of Heroditus and Thucydides; as well as some of the dialogues of Plato. The reading is great — there is no better reason for taking Greek & Roman studies 1.

In fact, there *is* no better reason for taking Greek and Roman 1. Certainly not the professors, the majority of whom, in the past, have tended to be a great deal less than inspiring. Fortunately, several new men will be teaching sections this fall as well as Professors Edward Bradley and Paul Wallace, the lonely stars of last year's course. Bradley is well known for being "a very exciting prof who cares about his course and his students." Wallace, new last year, also won praise for being "interesting and enthusiastic."

The work load is heavy and it is necessary to keep up with the reading. This is not a lecture course. It is divided into several small sections in which class discussion is the rule, though the exact format of each section depends on the instructor. Hour exams also depend on the individual professor, but are generally considered fair. A term paper is required in most sections. The final is a departmental exam which is traditionally well-written and even enjoyable to take.

While the professors in Greek and Roman 1 are a gamble, the reading is a safe bet. Take it.

## College Course

### College Course I

#### Introduction to Policy Formulation

Too often students are asked to absorb rote detail in anticipation of a future use. It is refreshing to find a course which requires the student to seek specific information for some immediate need, and to enable him, as a member of an eight-man problem-solving committee, to choose the group's topic of study within the major theme of the course.

College Course 1 was offered for the first time last winter, recognizing a desire of students to study on a "need-to-know" basis, disregarding department boundaries, and providing a forum for discussion of important public problems. Last year, Associate Professor of Engineering A. O. Converse focused the attention of the class on the social and environmental problems occurring within the Connecticut River basin. The seminar groups further narrowed the topic, formulating policy for anadromous fish restoration and Wilder Lake development, and studying the impact of the nuclear power plant on rural Vernon, Vermont.

The seminar groups were scheduled to meet once a week, but more frequent meetings proved necessary. During the regular lecture periods the class heard speakers active in urban affairs, law, public utilities, hydrology, state tax and planning commissions, government, ecology, aerial surveying, economics, anthropology, and the Federal Power Commission. Although the diversity of the lectures provided a wealth of background information, many lectures were irrelevant to the more specific projects of the seminar groups. At the seminar level Professor Converse and his assistants, Larry Dingman, and especially Malcolm Lewis, offered invaluable direction and assistance, but Converse's lectures were marked by his uncertainty of the level at which to address predominately non-engineering majors.

Required reading for the course was scant. Most of the speakers provided lists of suggested references and

the student was expected to select readings applicable to his interest and his group's needs. A problem set, a computer simulation, and the final exam collectively accounted for a mandatory 25% of the course grade, and forced at least part-time lecture attendance. The grade for the group effort was based on the project proposal, progress report, final written policy recommendations, and an oral public presentation before a review board of men qualified to assess the feasibility of implementing the recommendations. The groups operated within a budget for travel and telephone calls, and considerable time was spent collecting data through personal interviews.

Professor Converse was not available to describe the changes planned for this spring, however "it is anticipated that the course will again deal with problems of environmental policy, but perhaps on a more national scope" (quote the Course Bulletin). Professor Converse's keen desire to upgrade the course assures it a second successful year.

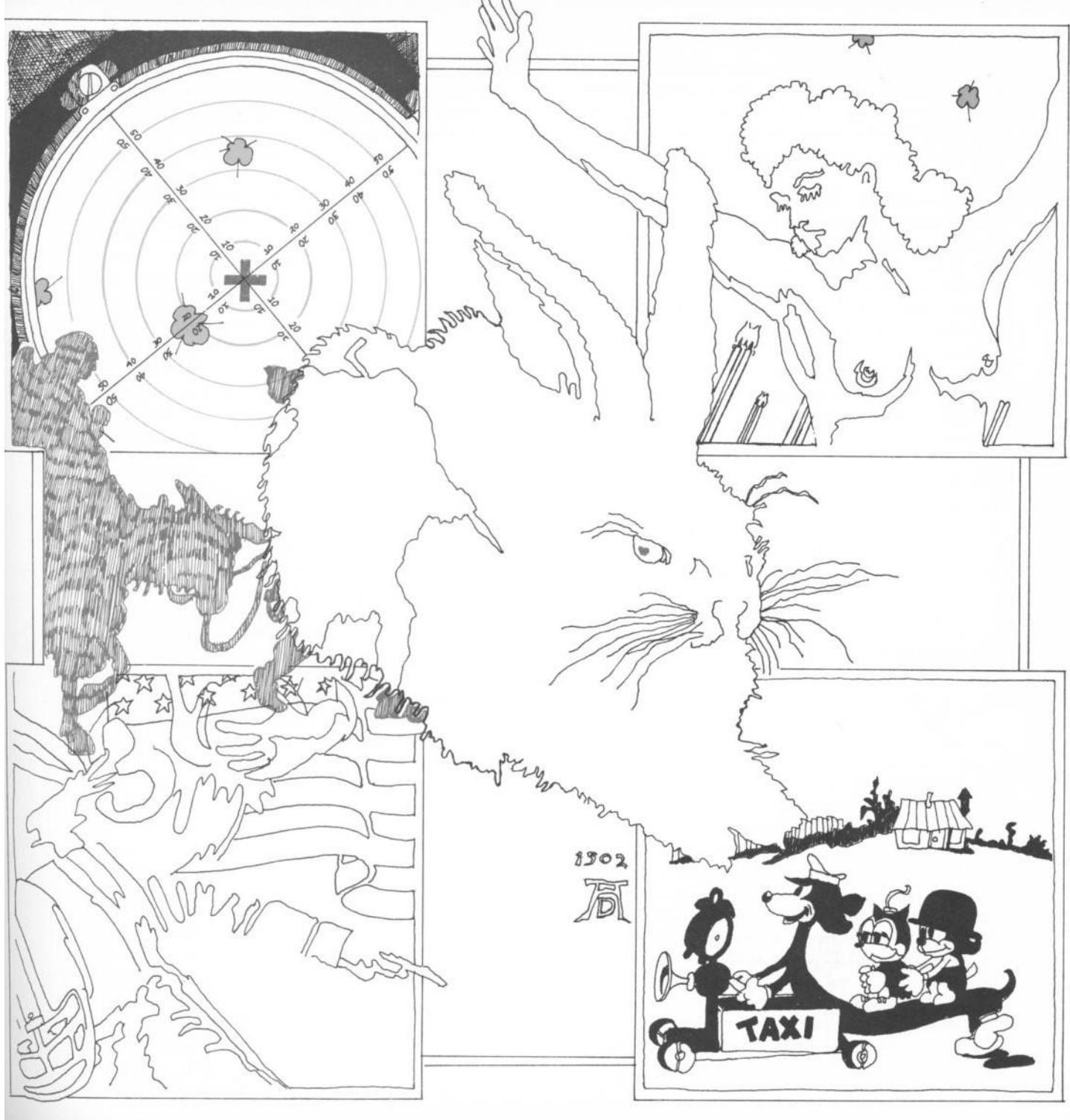
## Comparative Literature Introduction

One of Dartmouth's newest departments, Comparative Literature was established two years ago in an attempt to break out of traditional departmental barriers and to allow interchange between different languages and fields of the humanities. Yet, while liberality was to be the cornerstone of Comp. Lit., members of the department are beginning to discover that fluidity can lead as easily to amorphism as structure can to stagnation.

For one thing, a simple collection of specialists under one official heading need not improve channels of communication, and in the past Comp. Lit. professors and their students in one specific field were as isolated from each other as if they had been in separate departments. The new chairman of the department, Prof. Steven Nichols, promises at least to alleviate some of this isolationism, and has initiated monthly luncheons at which students and faculty meet to discuss their individual projects. How successful these informal "symposia" will be cannot be predicted, but they are definitely moving in the right direction towards badly needed unity.

Another problem has stemmed from student-faculty-advisor relations. As originally established, the major in Comp. Lit. consisted of ten courses within a specific genre, historical period, or theme, work in two foreign languages, and a senior thesis. All these activities, especially the last, were to be completed under the supervision of a faculty advisor, and it was hoped that the student would develop a tutorial relationship with his adviser. Unfortunately, the freedom allowed the individual student in his first eight courses sometimes kept him virtually estranged from his adviser, and in several cases it was not until well into the major's senior year that he really made known what he had been doing for the preceding two years.

With the new shift towards more unity, the student is brought into contact with his adviser at a much earlier date. This year the senior majors have



already discussed their tentative thesis plans at an informal luncheon session of the whole department. Hopefully, however, the demand for an earlier crystallization of a student's program will not hamper the beneficial freedom to simply explore the field of literature.

One of the strongest assets of Comp. Lit. lies with the courses themselves. While the department has not completely evaded the all-too-common "babysitting" course of 75 or 80 students, most of the courses offered are small and extremely flexible. (This, of course, makes them difficult for the Course Guide to appraise, as many are not offered in successive years). Consequently, it is not at all unusual for a major to boast of five or six major courses all with an enrollment of a dozen or less.

The greatest potential, then, for the Comp. Lit. department comes from its size, while its greatest liability comes from unleashed diversity. If Prof. Nichols can help maintain the precarious balance between complete amorphism and too much structuralism, we may witness the coming of age of a badly needed department.

## Comp. Lit. 4

### Workshop in the Modern Novel\*

Comparative Literature 4 is, by any standards, a rare and excellent course. Officially billed in the course catalogue as limited to eight students and devoted to the expansive field of the modern novel, the course was extended even further to include philosophy, poetry, and a study of films. Professor Bien, with his usual competence, provided the opening lecture on two books by Kazantzakis, which the students were asked to read before the first meeting. Many of the contradictions, problems, and solutions that constitute the drama of modern thought appear in Kazantzakis, and made the consideration of him a valuable introduction.

After the first week, however, the course was left

to the eight students, each of whom selected one author (generally in a foreign language) and prepared a regular lecture. The selections, which will vary from year to year, included German expressionist films, Gide, Ortega y Gasset, Unamuno, the early Joyce, Yeats, and Nietzsche. Before the lecture specific readings were assigned by the student in charge. The readings provided a basis for appreciating the weekly lecture and the discussion, which often extended beyond the two hour class period.

One of the unique qualities of Comp. Lit. 4 was the gusto and enthusiasm that the reading, the discussion, and most of the lectures aroused. (Perhaps the sight of Professor Bien himself taking copious notes is a sign of what we mean.) Besides the lecture and reading, a final paper of 20 pages was expected in which the student could take a specific question and develop it in the light of the authors studied. (These papers were mimeographed and bound together in collections for the students.)

The course involved a serious amount of work but was rarely, if ever, tedious. One student commented: "The intellectual pace was like the motion of a finely-tuned Ferrari." Moreover, the course touched on its aim: a true seminar to discover some of the basic patterns of thought among the most creative minds shaping the early modern era. The quality of the students, the excellence of the professor, the reading, the variety of interests and backgrounds, and the focus on the modern times made Comp. Lit. 4 itself a masterpiece. Though it is not offered in 1969-70, interested students will want to watch for a recurrence perhaps next year.

## Comp. Lit. 19

### Literature, Commitment, and Change\*

Do you ask yourself whether you should obstruct the next Army recruiter who comes on campus? Is a critic of American foreign policy who leaves the university to join the State Department an in-

tellectual who has sold out or a scholar who can maintain his integrity and usefulness within the bureaucracy? Can you sit down and talk with this professor or that professor and chat about the weather, or how good the food is, or how much you really enjoyed his course, and know that next time you see him he will have read the *Dartmouth Course Guide* and know what you really think of him as a teacher? If you are concerned about these problems (or they are "relevant", or "meaningful", or even "transcendent"), then take Comp Lit 19, *Literature, Commitment, and Change*. You probably won't reach any conclusions about how you should act, or what you should say, but it is always interesting talking about it.

The course ostensibly covered "political commitment on the part of writers and intellectuals," specifically concentrating on modern Russia, China, and France – with frequent and unavoidable references to the United States and Dartmouth College ("Is President Dickey an intellectual?"). One fascinating class was devoted to the black American intellectual – particularly to his position as regards his own black community and the larger white community. Another featured a Russian emigre writer, who had spent nine years in a work camp for publishing a book, *Anti-Soviet Novel*.

The course met as a seminar twice a week and featured three professors at every meeting. Professor Jonathan Mirsky of the East Asian Center was perhaps the most vocal, involved, and provocative, although some students felt that his own *engage* prevented a certain academic objectivity. Professor Guy De Mallac complemented Mirsky's ebullience with a certain calm and rationality, and Professor Richard Regosin (who this year is on leave and is replaced by Professor Warner Kleinhardt of the German department) leavened the sessions with a bit of French humor and youthful practicality. Although there was a tendency to corner off into three-way debates, the rest of the class was pulled in frequently and the meetings constantly ran overtime.

Students unanimously enjoyed the course. There was a long reading list of over forty books, novels and tracts, of which very little was mandatory but almost all of which was fascinating. There were three papers

of one's own choosing and a take-home final; everything from poems to short stories to films were acceptable. The student graded himself and (as far as I know) the grades were accepted.

Comp Lit 19 was an "experiment" last year, the men had to fight like hell to get it through the COP, and it's good to see it back. Its unique format is both costly (you're getting your money's worth) and intensive. It demands full commitment, and makes you ask some very personal and essential questions. There is a constant interplay between subjectivity and its counter part, academic analysis, which may even cause you to wonder what education is all about.

## Comp. Lit. 22

### Classics of the Renaissance\*

Professor Atkinson's Comp. Lit. 22, as you may have gleaned from its blurb in the bulletin, deals with "The Classics of the Renaissance." These 'classics', however, are drawn solely from Italy, Spain and France (take English 62 for the English Renaissance). The reading load is still unusually heavy: you'll read selections from Petrarch, Boccaccio, Montaigne, Rabelais and Cervantes, to name a few. In addition, there is an unhealthy chunk of history to be read – ostensibly, to illuminate the literature. Finally, you are asked to write two papers (one in the place of a final exam) and to submit a journal containing thesis reviews of five relevant books or articles you have read 'on your own'. The load is staggering – but there are corners that can be cut: e. g. skip the Italian and French (poetry) in prose translation, take it easy on the history, and start reading Don Quixote early in the term. Still, you may wonder if it's worth it – and you should know a bit about Atkinson first.

Atkinson's style of teaching provokes either love or extreme boredom. The course does have a structure: you chronologically pore through the Renais-

sance, country by country. Within this frame, however, the classes run free. Atkinson has no grindable ax; he is no polemicist. Nor does he think it his job to fill his two hour seminar with sparkling one liners, cunning semantic subterfuges, and other sorts of gadgets that frequently pop out of various academic bags of tricks. Atkinson just wants to talk about a period that fascinates him. Quite simply, Comp. Lit. 22 is a ten week bull session in which you can sit 'neath a tree, take off your shoes, relax, and learn. You won't walk out with a notebook filled with neat outlines; you'll be disappointed if you expect to know exactly where you're heading in any particular class. You will, however, gain a good feeling for the continental Renaissance, and, most likely, a good friend in Sanborn House.

## Comp. Lit. 24

### The Romantic Movement in Europe\*

Comparative Literature 24 attempts to cover all European literature, art, and music of the romantic period, the first half of the nineteenth century. Last year it failed, partly due to the broadness of the topic, but also because of Prof. Garrard's inability to "referee" so much material. As a Russian professor stepping outside of his own field to master English, French, and German literature as well, Garrard often fell into the embarrassing situation of teaching to many students more prepared than he to give an in depth discussion of specific works. Understandably, lectures usually consisted of vague generalizations, and discussion fell into the banality that usually accompanies superficial explication. While Prof. Garrard's amicable attitude and willingness to help on papers was some compensation, the course in general drowned in its own wealth of topics. Quite aware of the structural difficulties in the course, Prof. Garrard has planned numerous improvements for its second year.

There were, however, two major saving graces in

Comp. Lit. 24: the readings and the guest lecturers. The former centered on the most interesting works of the romantic period and included *Faust*, *The Sorrows of Young Werther*, *A Hero of Our Times*, *The Red and the Black*, and large amounts of French, English, and Russian poetry. Of the lecturers, each competent in his own field, most noteworthy were Profs. Bond, Sices, and McGrath.

Comp. Lit. 24 has been described as one of the few "gut" courses in the department. This is a rather dubious achievement. The readings last year, though numerous, were not strenuous and class discussion reflected a rather cursory handling of them. The one midterm was subjective, but was so general that minimal study was demanded. The single paper was graded highly, and most of the class finished the course with A's and B's.

Comp. Lit. 24 could stand great improvement, either by limiting the topic, extending the course over two terms with an additional professor, or by shifting it away from the spring term slot (Prof. Garrard's spring fever last year was noticeably felt in class). However, the readings as well as the potential of a course in romanticism make at least the idea of Comp. Lit. 24 worthwhile.

## Comp. Lit. 48

### The Modern Novel II\*

One of the crucial elements in any study of the highly complex modern novel is an understanding of the literary state from which it has arisen. Unfortunately Prof. Hyde's course not only fails to tackle the question of recurring themes or changing forms, but often side steps the issue entirely by disjointed and overly detailed exegesis of specific works. Last year the lecturers (including Hyde, Hammond, and DeMallac) addressed themselves primarily to what interested them about one or two books. With no effective comparisons and even less synthesis, most students found in the novels little

more than a grab bag of bizarre plots and characters.

The exotic reading list of Comp. Lit. 48, including works by Beckett, Bellow, Unamuno, Celine, and Cela, attracted great crowds, but large numbers of them went away disappointed. Yet the professors themselves were not completely to blame, for there was a curious expectation on the part of far too many students that the *Grove* and *New Directions* titles would somehow allow the course to rise above all those "irrelevant" and tiresome conventions of literary analysis that one expects with Milton, but not with Samuel Beckett. Nevertheless, there seems to have been a disagreement among those administering the course as to which books were significant or even worthy of study.

The most obvious organizational weakness of Comp. Lit. 48 was the absence of regular discussion sections. The professors acquiesced to student efforts to organize an "extra-curricular" evening discussion, but even this pseudo-seminar fell victim to the same amorphism of the lectures. Perhaps most importantly, there were no papers in Comp. Lit. 48 to allow the student to draw his own conclusions or comparisons, and originality seemed stifled by the short quizzes and the final.

Much would be gained for the course from a more coordinated administration, with lectures emphasizing the recurrent themes or styles of a series of books, rather than various curiosities. It is admittedly difficult to discern developing literary trends a mere ten or twenty years after publication, but if this is impossible perhaps the department would be well advised to return to reading fare (such as that of the course in its earlier form) about which critical opinion has reached some tentative conclusions.

Comparative literature 70 deals with contemporary critical theories (Post WW II), delving into their various proponents in some detail. The intent of the course is to familiarize the student with the critics of this period, hopefully enabling him to apply their theories to contemporary works. Critical works are read and applied to novels both in class discussion and written exercises.

The course is taught by Professor Stephen Nichols of the Comp. Lit. department in conjunction with visiting lecturer and author, John Hawkes. Nichols is a man of great knowledge and ability, a fact he makes no effort to conceal. His lectures prove to be excellent explications of the works read, and he takes great pains to relate one critic's work to that of another in an attempt to give continuity to the often-times disjointed readings. However, the time for questions and discussion must be primarily in class as Nichols is usually not available at other times:

In last year's course, the readings were primarily works of critical theory as opposed to direct criticism of specific works: Wayne Booth, Northrop Frye, Jean-Paul Sartre, Eugene Falk, Gaston Bachelard, George Lukacs, and Roland Barthes. *Second Skin*, by John Hawkes, was the novel read for critical application. All of these works were read in English, and although knowledge of a foreign language such as French was not required, it proved to be quite useful. The work load was relatively heavy but not over-burdening, and the readings, on the whole, were excellent.

Each class period is divided into two parts: one for lectures and the second for a discussion in which the whole class is expected to participate. There are essentially three papers which are designed to examine both the critical works and the novel in terms of each other. Prof. Nichols demands a well thought-out paper, and his critical comments are those of a good critic.

Nichols will help his students through the difficult concepts found in the readings. He expects that they will use his course to develop their own critical standpoint. Criticism itself, the act of enhancing or pulverizing literature, is open to much debate, and some derision. Your reaction to this course may well depend on your own conception of the validity and

## Comp. Lit. 70

### Contemporary Literary Criticism\*

Some claim that literary criticism, a subject in itself, has long needed to be treated as such.

personal (to you) worth of a critical approach.

## Drama

### Introduction

The Dartmouth Drama department is only three years old, but there is much to recommend it. For one thing, the facilities at Hopkins Center in drama are certainly on a par with those anywhere, and better than most. There are also some excellent professors in the department; Bruce McMullan is more valuable than the facilities when it comes to technical theater. He has a refreshingly unpretentious approach to his job, and really seems to care more about what you learn than what you give back on tests.

In the costume department Alicia Annas has the same type of spirit and approach that make McMullan such a popular teacher; unfortunately her specific field gets neither the general interest nor the credit that it deserves.

Rounding out the behind-the-scenes crafts is Rolf Beyer, a generally likable guy, but one who is much better at showing something by example than teaching it in a class room. This makes him much easier to work with than to learn from.

For the Drama student with greasepaint in his heart (although it'll usually get stuck in his ear), there are three men who he will have to work with: Errol Hill, Rod Alexander, and Henry Williams. Professor Hill cannot be faulted for his grasp of academic theater; his main problem comes when he perhaps asks too much from his students. They sometimes don't understand Hill's own requirements for personal perfection and chafe under the criticism.

Rod Alexander appears to be an excellent administrator, and his summer program has shown constant improvement to the point where it has the potential to be a very positive influence on Dartmouth's Drama reputation. Of course it's hard to make clear cut judgements on a director's ability, but as such Alexander is often disappointing. It's almost as if he has lost interest in the actual process of directing; it also may be that it is impossible to oversee a theater with as many activities as Dart-

mouth's, to arrange a Summer Congregation of the Arts in Drama and still to have the kind of time it takes to direct a play.

Henry Williams is certainly the grand old man of the department, and everyone has to like him. Williams certainly is one of the most knowledgeable theater statesmen in the country, but he tends to reminisce when he should be teaching. What he does direct, though, he does well; this is because he picks plays that fit into his concept of good theater.

With offices in Bartlett, John Finch, head of the department, is not seen around the Hop that much. If you take one of his literature courses you won't be bored, but you may find some of the lectures over-obvious; a lot depends upon your previous involvement with drama. Finch steers a pretty reasonable middle course that gives everybody something of what they were looking for in a drama course.

One of the main problems with the Drama department is lack of decent student actors; in fact, there's a basic lack of actors in general. Dartmouth still doesn't have the reputation that it deserves, the kind that can attract enough people to solve all the problems that were mentioned earlier. Each year, with continued development of the department, the situation should improve.

## Comparative Literature 37

### Modern Drama I

Professor Finch has said that he was "deeply dissatisfied" with the Comparative Literature 37 course that was severely criticized in last year's *Course Guide*. It was the first time he taught the course, which explains, to some extent, the combined dissatisfaction of Finch and his students. With regard to Finch's second attempt, however, there has been a distinct change in student sentiment. In the first place, his lectures were generally better received; a good portion of them were interesting, cogent, and did not just parrot the introductions to the plays.

Many students also agree that he was especially helpful in his treatment of Ibsen and O'Neill. On the other hand, there were also quite a few strong objections, levelled at Finch's presentations. While some students found what Finch said to be fascinating, others insisted that it ruined the course. Although it is unfortunate that Finch's most incensed critics did not attend his better lectures, the dual response does reflect the fact that many of the lectures could stand to be more lively, more inventive, and more incisive.

None of the replies criticized Finch's choice of the drama to be read in the course: as one student put it, "Unquestionably some of the best reading offered at Dartmouth." Finch intends to use the same syllabus this year: Ibsen, Strindberg, Chekov, Shaw, Brecht, Wilde, Pirandello, Synge, and O'Neill. A great number of people, oddly enough, were upset with Finch's theatrical approach to the plays. While Finch discussed both the literary and theatrical aspects of the works, he did indeed stress certain problems of staging in order for the student to understand each play in its dramatic context. In this respect, it should be kept in mind by those planning to take the course that Comp. Lit. 37 is decidedly a course in Modern drama; hence, don't go into the course expecting, or demanding, just a literary study of the works. The confines of a classroom do not provide the best atmosphere for an emphasis on the method of production, and Finch recognizes the difficulties in communicating crucial, dramatic perspective to his listeners.

The problem of the classroom as stage, however, and several others arising from the nature of drama, may be overcome this year by Finch's effort to renovate the course. He hopes to transfer the course from its accustomed three 9A meetings to four classes at a later hour. Finch tentatively proposes that two of the classes will be devoted to lecture, one to discussion, and one to selected readings, prepared scenes, films, and student comment. If there are more films of the same quality as those screened last year, students will find their appreciation of the plays much enhanced. Furthermore, since Finch is uncertain about the 11 quizzes normally given, he may eliminate and replace them with something more

suitable.

Student response already indicates that Comp. Lit. 37 has improved. Should Finch act positively on his proposed changes, there is no reason why his course should not become even better. The plays indisputably make for exciting reading; Professor Finch's real concern for them, if injected into the course, should definitely make Comp. Lit. 37 come to life.

## Drama 42

### Playwriting

Who would presume to prescribe a method by which anyone might compose a great symphony? Who has reduced the execution of a masterpiece to simple "paint-by-number" routines? Yet, how sadly common is some sort of belief that a play consists of nothing more than snatches of dialogue plugged into a dramatic framework.

Professor Errol Hill's course, Drama 42, will not teach you to write a play. It will make playwriting possible for you, by fostering an awareness of the dramatic and a familiarity with the stage as a medium for meaningful expression. No emphasis is placed on drama as literature; students write for the living stage. But Drama 42 doesn't teach them how. It only enables them to find out for themselves.

Exercises in the construction of simple stage dialogue are followed by the dramatization of a short story. Finally, the individual develops a scenario from which he writes an original short play.

The work involves reading as well as writing. The load has been reduced this year, but Prof. Hill will certainly continue to offer an absorbing collection of short works, chosen to illustrate a wide range of approaches to a small number of common themes. There are no exams. Instead, this material provides what Hill calls, "a reservoir of common dramatic experience", the basis of class discussions on technique.

Drama 42 adheres to a seminar format, with the premium on individual participation. Initial sessions are devoted to analysis of the assigned plays. Later, as class plays begin to fall due, discussion focuses on the students' own creations, following a dramatic reading in class. Criticism is realistic but seldom caustic; Hill is an extremely capable discussion leader and an effective buffer between student critics and susceptible artistic feelings.

Even more fruitful is the seasoned criticism of Prof. Hill himself, delivered in a series of private tutorials to which he devotes a fantastic amount of his own time. An accomplished playwright, Dr. Hill brings to the student-teacher relationship years of practical experience and love of the theatre, blended with deep and genuine concern for students as people. Typical of last year's reactions: "...It is quite obvious that Hill is one of the most gifted professors at the college."

The approach is very personal, but no one is pampered. With a ten-week term, deadlines arrive with frightening regularity. The course demands your very best; the man inspires you to do it.

## Drama 43

### Play Production

Drama 43 could be a very good course. As the Course Bulletin says, it is an introduction to all the areas of play production: scene and costume design, technical and lighting practices, and publicity. The course is taught from a director's point of view, so the techniques of choosing, casting, analyzing, and blocking a play are studied. Best of all, the course is mostly in layman's language, so it should be interesting to the average student as well as the neophyte drama jock. The non-major should enjoy this course because it's a break from the normal lecture-study-absorb-hour-test-paper-regurgitate routine. The grade in the course is based mainly on the final project, which involves creative work, rather

than hours of boring study.

But unfortunately, Drama 43 is not a very good course. This is attributable primarily to its main teacher, Professor Rod Alexander. Most people agree that he is a very nice guy, and is reasonably concerned about his students; but he is also a very busy man, and his course suffers. Drama 43 is an unbelievably disorganized class. The same material is covered again and again, and a lot of potentially interesting material is only touched upon, if mentioned at all. The original plan was to spend several weeks with the scenic, costume, and technical designers. But only one class session was devoted to each, and these lectures had nothing to do with the course, and were more confusing than helpful. Because of this, the final project (where scene and costume designs were required) was a puzzling affair. Grades were high, however, averaging about a B. All this places Drama 43 in the familiar intestinal category of easy, learn-nothing courses.

Lest the above criticism seem too harsh, it is only fair to note that last year was the first time the course was offered. Perhaps in the future, the organization will tighten up, and the course will become as dynamic as it was designed to be. Drama 43 certainly has potential; it is a rare opportunity for the average person, as well as the serious drama student, to get a good understanding of what is involved in producing a work of art in the theatre. We can only hope it will improve . . .

the selection process for the course; since Mr. Mayer isn't here in the Fall or Winter, the Drama department has to wade through the applicants who swear up and down that they've seen every film since "Birth of a Nation" and they just have to get into this course. Many unfortunately are basic gut-hunters and think that a course about movies just can't require any work.

Arthur Mayer *has* seen every film since "Birth of a Nation" and a few that came out before that; he just can't understand that everyone isn't as enthusiastic about cinema as he is. As a result, he can't quite cope with people who don't do the work, and he's really not interested (justifiably so) in teaching the gut that some are seeking.

This is not to say that no one except film freaks should take the course, but no one who isn't willing to learn a vast amount of straight facts about the film industry should bother to sign up.

There were many deserved complaints about the readings; but Mayer is very aware of this feeling, and probably will completely change them again this year as he did in previous years. Actually, the only real problem with Drama 61 is that when Mr. Mayer retires, there will never be anyone who can handle the topic as well.

## Drama 61

### History of Film\*

Drama 61, the history of films, is a good course with some flaws. The major problem is that the topic sounds exciting and is in many ways, but there is also a lot that would matter only to a Pauline Kael. Arthur Mayer, the father of film buffs at the college, is pretty generally liked by everyone who takes the course, but some of his material is disappointingly dry for the casual student. Part of the problem lies in

# Earth Science

## Earth Science 1

### General geology\*

To the credit of the lecturer, Professor Robert Decker, Geology 1 has been a successful introduction to the earth sciences. His gift for imparting at least some of the enthusiasm he feels for the discipline enables students to glean the immediacy of the concerns of geology. Unfortunately, Prof. Decker has left for the year, leaving an unenviable task for Professors John Lyons and Noye Johnson, who must compensate for his loss.

Primarily a lecture survey, Geology 1 is mitigated by once weekly discussion sections on specific applications of geology. Though the content of these sections has little bearing on the tested material of the course, they are worth attending for their insight into the science. The discussion sections are concluded with a deliberately easy final.

Characteristic of the nature of such courses, the unpleasant digestion of dreary factual errata is necessary for a decent grade. This is impressed upon the student, for he must carry about Holme's ponderous tome, *Principles of Physical Geology*. This text can become oppressive if taken too seriously. As one of the primary reference books in the science, it should be read for its concepts rather than for its facts, in order to make it less burdensome.

The most unpleasant aspect of Geology 1 is the labs. Considered by most students to be irrelevant busy-work, they persist in the course because they are believed to be a worthy introduction for prospective majors to the tools of geology. To non-majors however, these exercises appear to be a nice way to keep the department's graduate students occupied.

But the attraction of Prof. Decker gives the course a life-force that is rare in introductory survey courses. His absence could cause it to drift into mediocrity, unless, of course, Profs. Lyons and Johnson can fill such a gap. Perhaps the only recommendation for Geology 1 can be "Wait for Decker."

# Earth Science 4

## Elementary Meteorology

It is very difficult to review a course to which nothing but superlatives can be applied because the article tends to be boring and no one believes it. Dr. William Campbell's course in elementary Meteorology is an excellent example of such a course. The students who responded to the *Course Guide* questionnaire were virtually unanimous in their enthusiasm for Dr. Campbell and, secondarily, for the course's material. All agreed that Campbell, who is a unique blend of the humanist and the scientist, provided them with an experience that is all too rare at Dartmouth – an interesting course taught by an astonishingly knowledgeable man who is more concerned with his students than with anything else.

One student said, "Dr. Campbell, an eminent scientist and a great teacher, *makes* the course. One of the world's leading geophysicists, his command of the subject is indisputable. He is willing to labor endlessly driving scientific notions into the heads of humanities jocks, in a style that is both illuminating and constantly interesting. Extra sessions – from problem sessions to beer blasts at his apartment – lent an unusually close student-professor relationship. In all it was a privilege and a great experience to take his course." Another added, "There was an aura of serendipity, the feeling that one had stumbled onto something great, surrounding the course and the teacher."

The only real complaint concerned the reading which several students found to be almost worthless because Campbell handled the material so much better himself. The examinations were stimulating and fair tests of knowledge, not too difficult if you were familiar with the material, not too easy if you weren't. Campbell does not grade on a curve and dislikes the concept of grading, so it is not too difficult to get a high grade. The spontaneous enthusiasm which Campbell generates is, however, far more important than either the grades or the material. In all, the course is a perfect science distributive for the non-science major and an excellent and worthwhile course for a science major.

One word of caution: at this time there is only a fifty-fifty chance that Campbell will return this spring. The Geology department is trying to convince the college to open another faculty position so that Campbell can be hired as a full-time professor. Hopefully, Dartmouth will not blunder this rare opportunity to acquire the services of a man whose substantive qualifications are undeniably excellent and whose teaching ability and concern for his students are unique.

## Earth Science 34-65-66

### Minerology, Structural and Field Geology\*

The Earth Science department's "three-way stretch" is a term of intensive study in geology in which the student receives a major part of his geologic background at Dartmouth. The "stretch" is three fall term courses, Earth Science 34, 65, 66, required for the major. They are taught more or less in conjunction with each other, though the subjects are diverse; Minerology, Structural Geology, and Field Geology. In the past, each of the initial weeks of the term involved 30-40 hours of class, laboratory, and field work, plus half again as much time in homework. Many participants found themselves doing more work in this term than any two previous terms. The program is a concentrated learning experience, sometimes tedious and sometimes exciting.

After the first weeks, the pace eases off and various trips are made to areas of geologic interest in New England, a week-long mapping session in New York, and, as a finale, a two-week stint in Central America. A view of an erupting volcano in El Salvadore can make one forget much of the previous work.

The success of each course depends upon the success of the lectures, and hence upon the professor. The readings rarely cover material which is not covered in class, and serve as references to reinforce rather than to supplement the material presented in meetings. Thus, class attendance is essential, whereas

the readings are not.

Rocks 34, Mineralogy, entails the memorization of chemical formulas, crystal systems, and the identification of features of over 100 rocks and minerals. The course is potentially tedious, but Professor John Lyons keeps it from being so. Lyons, who has difficulty in large survey courses, is a superb teacher. The remarkable extent of this geological knowledge is complemented by his lucid, coherent style of presentation. He is devoted to his students. The text, Mason and Berry's *Elements of Mineralogy*, is more than adequate.

Structural Geology, the second of the three courses, deals with various aspects of rock mechanics; folding, faulting, etc. The text, Billings' *Structural Geology*, is one of the least complicated treatments of the subject available and is quite understandable, however unexciting. The labs deal with geometric problems involving structural features. They enjoyed mixed popularity. Again, the worth of this course will be a function of the instructor's teaching ability.

Both the nadir and the zenith of the "stretch" is Field Geology. The field trips, especially to Central America, are very well received, and are educational and fun. But the majority of the course is involved in map-making, the most time consuming element of the program, verging on busywork all too often. The main concern of Rocks 66 is methods. Students learn to use the Brunton compass, the telescopic alidade, two surveying instruments. They also learn to make accurate maps.

Most afternoons and occasional weekends are spent in the field gathering data to be transformed into maps the following evening. The course is overly time-consuming in its present form, but the department plans to reduce the work load by spreading it over a longer period of time. The teacher, Professor Noye Johnson, although conscientious and concerned, is considered by students to be ineffective. Examinations often emphasize information from the field trips, but a sizeable portion of the grade is based upon the maps and student's field notebooks.

The "three-way stretch" is a difficult term and is a program designed for students seriously interested in geology. If you are intrigued by the idea of exotic field trips, you will be badly disillusioned within ten

days. For future geologists, it is the greatest academic challenge of their undergraduate years.

## Economics Introduction

The economics department is trying. Eccy 1 has been revamped, the department chairman has returned from leave, and four new faces are on the staff.

Thankfully, the old introductory course has disappeared entirely. Economics 1 and 2 will spread the same topics over two terms, using a lecture-discussion format. This will allow a more thorough, and hopefully more enthralling study of basic economics. Eccy 1 will cover macroeconomics — problems dealing with national income, inflation, employment, and generally that part of economics that could be classified as "great social issues." Economics 2 will cover microeconomics — supply and demand, pricing, resource allocation, and generally that part of economics your father wants you to learn so you'll be a better businessman. Both will be taught on a Govy 5-like format with lectures by different professors on their specialties about once a week to a large class, and discussion sections with smaller groups. Hopefully, this will add some continuity to the course and allow students to see more of the department. The first is not a pre-requisite for the second; they can be taken individually or in either order.

Professor Segal just got back from Washington. He returns with excellent economics (anyone who took Eccy 27 last year probably should have waited) and an unfortunately outdated social conscience.

The four new men include two from Berkeley, one from Michigan, and one from Yale. (As an added bonus, all but one have completed their dissertations.) With these added to the likes of Campbell, who has to be the ideal liberal arts professor, Sandberg and his genius, Pidot's and Knowles' exciting ideas and ideals, and the prospect of a visiting professor in the spring whose specialty is socialist economy, things are looking up staff-wise.

Unfortunately Economics 60, the accounting course, has been scrapped. Young economists are no

longer trained in accounting, so with Professor Lindahl's retirement (it wasn't his field anyway), there is no one left to handle the course. The department has been trying to get Tuck school to let undergraduates take the accounting course given there, but the educators of future captains of American industry keep refusing.

Another "unfortunately" has to be the typical Eccy major. He sits in his class taking notes, doing all of the reading (including all the reserve room boring page after page of numbers and graphs stuff), books for the exams, writes the papers, and almost never questions the professor. He's awful busy getting into law or business school and isn't exactly a mental giant. The professors, on the other hand, are probably some of the brightest nice-guys you'll ever meet, though they are not always the world's best lecturers. They're always ready to help. It's just that the people they're teaching only go to the professor to find out what part of their grade the mid-term will be. If Adam Smith or Marx or Keynes had no one to talk to, what the hell difference would they have made?

## Economics 11

### Microeconomics

Economics 11 is an introduction to microeconomics. The course is theoretical and abstract — its purpose is not to teach you the practical know-how of running a business. Rather, Economics 11 attempts to make sense out of the operations of private and public enterprise. Specifically, subjects of study include the theory of demand and supply, the theory of the firm, pricing in situations of pure, imperfect, and monopolistic competition, and economic welfare. Section leaders have chosen one of two texts for use this year: Donald Watson's *Price Theory and Its Uses* and C. E. Ferguson's *Microeconomic Theory*. Both are similar, though Ferguson puts greater emphasis on quantitative explanations. Each text is characterized by graphs, and an ability to make sense of them is a prerequisite for any student

considering the course. For those interested in a more rigorous proof of microeconomics' theories, there are appendices and footnotes that apply the methods of calculus. Although the approach of the course is mathematical, no veteran of Math 3 need worry.

Reactions of students to Economics 11 have been mixed: one said, "This was the dullest course I have ever taken"; another confided that "I was inspired to become an economics major after taking this course." A major cause of discontent was the text used last year: Watson. In response to this dissatisfaction, section leaders have in the past required outside readings which serve as case histories — explanations of how microeconomic theory can account for the actions of business firms. On the whole, graduates of Economics 11 found it neither terribly difficult nor exceptionally easy; most were satisfied that they gained from the course as much as they had expected.

A common complaint about section leaders was that they simply rehashed material from the textbook. Although this approach is valuable for the students who fail to understand the assigned readings, it can also be damn dull. The one professor whom students found to be provocative and inspiring, Gary McDowell, has left the college. Professor George Pidot has been well received because of his good lectures and organization; his requirement of a term paper allowed the student to break out of the confines of the text. Professor Lawrence Hines was concerned about his students and easily approachable; most felt his lectures were unexciting but nevertheless helpful. No information is available on Blackstone, Throop, Gustman, and Dolan, the other section leaders this year.

The course is definitely not designed for majors alone; those apprehensive about the workload may avail themselves of the pass-fail option. Grades are taken from a midterm, final, and paper(s), and fall in the C+ to B range for those who do the work. Since lectures generally cover the book, attendance depends upon your understanding of the readings. In short, Economics 11 is a good course, but only if you are truly interested.

## Economics 26

### Money and Banking

Economics 26, "Money and Banking," is a study of money and its relationship to the banking system, government, national income, and economic policy. The portion on banking is excellent general knowledge, while the rest is a good way to learn what the government is trying to do as it buys and sells bonds, plays with the money supply, and controls its spending.

This year the course will be taught by Professors Campbell and Throop, and a newcomer, Mr. Dobson. Campbell is good and everyone knows it. His classes are always full when those taught by others are nearly empty. He's always available, somehow interesting with dry facts and numbers, and extremely thorough. Though he most definitely favors one type of economic policy, he presents all sides. Throop is less than inspiring. His lectures are dull, and show how dry the facts and numbers can be. He knows what he's talking about, but somehow at the end of the term, you don't. We'll have to wait and see about Mr. Dobson.

Whatever text is used, it promises to be dull. Campbell will attest to this. Maybe the best thing that could happen to elementary Money and Banking courses would be if Campbell would write his own text — he's thought of doing so.

Economics 26 is officially recommended for anyone thinking of business school. But if it can be taken with Campbell, it can lead to something besides catching stuffy trains to Darien.

## Economics 28

### Public Finance

The practices, policies, and problems of government fiscal policy are the main concern of Economics 28. This course examines the general

effects on the economy of government taxation, borrowing, expenditure, and the specific effects in such areas as employment, growth, inflation, income distribution, and resource allocation.

The course, as taught by Professor John A. Menge, focuses first on the basic principles of public finance then moves on to several current problems in the field (e. g. Urbanization and Poverty). These take up the last three weeks of the course. In keeping with this format, Menge gives a two-hour, take-home midterm covering the basic principles presented in the readings and lectures of the first half (approximately six weeks) of the course. In lieu of a final exam a paper of between 20 and 30 pages is written on one aspect of the problems discussed in the final weeks of the course. The final grade is determined primarily by the paper, a midterm having only minor influence. Grading on both the midterm and the paper tends to be tough, with the median range somewhere between a C+ and a B.

Initially, the course appears to be a fairly good one. The midterm-final paper combination seems attractive and Menge's casual approach to lectures and general receptiveness to class discussion seem to be a refreshing change of pace for the Economics department. After the first week of classes, however, students' enthusiasm for the course rapidly dissolve.

The readings are anything but exciting. The main text, *Government Finance* by John F. Due, while being the acknowledged authoritative text on the subject, is easily one of the most excruciatingly boring books ever published. Supplementing the text are three paperbacks and assorted readings on reserve, most of which are only slightly more readable than the text.

Menge's lectures continue to be extremely casual, even when he discusses the most important subject matter in the course. This off-handedness is particularly distressing to many students. It is difficult to grasp the importance of what is being said if, as one respondent described it, the material is presented "much like a series of extended cocktail party monologues."

A common and not unfounded complaint of the respondents was that they never really knew what was expected of them on either the midterm or the

final paper. Specific questions elicit rather obscure and rambling responses from the professor. In Menge's viewpoint, the professor serves simply as another resource, not unlike the text. It seems to be the student's responsibility to formulate a synthesis of source material and verbal supplementation to receive something worthwhile from the course.

Professor L. G. Hines also teaches Economics 28. The *Course Guide* unfortunately has no information of Professor Hines' course.

## Engineering

The Thayer School of Engineering was established in 1871 by General Sylvanus Thayer, the "father" of West Point, with the expressed intent of providing for engineering students an education stressing broad scientific and technical backgrounds while avoiding specialization in one field. The close physical and educational interrelationship of Dartmouth College and Thayer School allows the engineering student to obtain a liberal arts background, and more importantly, to remain in contact with liberal arts students — their interests, ideas, and activities.

"The education of the professional engineer at Dartmouth College is founded on a fundamental need to train engineers not for the present but for an unknown future of continuing social change and exploding technology. This type of education must contain both a broad foundation of science and mathematics, and a knowledge of the social sciences and humanities.<sup>1</sup>" The program is tough. As undergrads, Thayer students work for their B. A. like everyone else at Dartmouth. They receive their B. A. in Engineering Sciences, a nine course major of math, chemistry and engineering courses. However, before they begin the major in the junior year, ten prerequisites must be completed — four in physics, four in math, and two in engineering. And to satisfy the B. A. Degree, the language, humanity and social science requirements must be completed. The high attrition rate of freshman and sophomore years is largely due to the prerequisite courses. By the time an engineering student begins his major courses, he has invested so much time and effort that he usually finishes the program.

The educational philosophy of Thayer School makes it exceptionally strong in some areas and exceptionally weak in others. For those prospective engineers who want a theoretical taste of many fields with the addition of a liberal arts background, the school is foremost in the nation. Indeed, Thayer turns out excellent engineers; however, it takes a fifth year to obtain the traditional B. E., whereas at most engineering schools it can be obtained in four. As a further drawback, the school offers no "nuts and bolts" courses. If a student wants to learn surveying or

how to run a lathe, he must take extracurricular "double-O" courses usually offered in the fall term. Because the school concentrates on the theory of engineering rather than its practice (with the exception of Engineering Science 21), building gadgets and practical design work get little sympathy from the professors. This may be a mature approach; nonetheless, an engineering student is strongly advised to look for summer jobs offering a wide variety of on-the-job training and not waste this precious time twiddling thumbs.

There are too many professors to mention them all by name. As a rule, they are excellent. This year, the school welcomes Associate Professor Schile, an expert in applied mathematics and solid mechanics. Also during the fall term, Professor Bob (Ed. Note: Not Robert) Smith (Civil Engineering) is visiting from Kansas State University. It is in the engineering student's best interest to become well acquainted with his professors and the staff. They can offer excellent advice on summer employment and engineering as a career.

1 Professor S. Russell Stearns, *The Education of Professional Engineers at Dartmouth College*, a paper submitted to the United Nations Educational, Scientific, and Cultural Organization for the International Conference on the Trends in the Teaching of Engineers.

December 9 – 13, 1968. Paris, France.

## English Introduction

This is a purely personal statement. The Dartmouth English department is good enough. It really is. It really isn't. There are lots of good lecturers, and some crummy lecturers, and some good teachers, and some good people, and some pretty good people, and some pedants, and some people self-conscious about their pedantry, and some scholars in the best unobtrusive sense of an inordinately obtrusive word, and some scholars who wear their knowledge with a smirk, and some people who care about Irish setters and imported tea, and some people who actually and beautifully live in their own smiles, and just a whole bunch of decent and intelligent men growing gray as slowly as possible in a New Hampshire hard not to love. You know English is a pretty big major here at Dartmouth. I remember when I was a freshmen – no – it was my senior year in high school at the Dartmouth-Princeton game for the Lambert Trophy – anyway the first time I looked at a program, you know the ones with the face shots of our squad where it tells what everyone majored in, anyway when I looked at that for the first time there wasn't one single English major among all those boys. Last week I peeked again, a little embarrassed – we aren't supposed to look at football programs anymore, it's irrelevant, ungroovy, you know – well, when I looked I saw that there were more English majors among these guys than any other kind of majors. There were more than ten, I'm sure. I thought (am I kidding) that here was a victory for humanity, a sign of true progress. There were all these humanists down there beating the shit out of each other for the sake of John Milton. The bathrooms in Sanborn House are fascinating places. They are lined with quite acceptable marble, and the plumbing fixtures are quaint, even charming. The drinking fountain in the downstairs john does not shoot high enough. Sometimes it is nice on a lousy morning to sneak one of the periodicals out of the library, and go down and read in a stall for twenty minutes, or more, or less.

Barbara Cunningham is a wonderful secretary. It's really nice to talk to her when you finger the brownish cards attached by paper clips to the books and magazines containing the "Published Works" of your professors. I heard that they're changing, — modifying — the major and that's great, isn't it. Rock is getting old, and maybe that makes it easier to get him to lick my face when we meet, which is now on unfortunately few chance occasions. The new janitor, I'm sorry I don't know his name, he says hello to me and I like that. Sometimes I come up those stairs with their false floor and I glance at the cork board with its papers and its staples bent half out holding scraps from old papers, and I come into the Shakespeare Room, and there before me I can see twelve dogs, pooches of all kinds, the street pack, I can see them sitting, one in each chair, very erect, tapping their paws on that marvellous, sturdy oak table. So as not to appear dramatic, or linear, or right, or wrong, I will end by saying that two men who are not reviewed in this book who are good teachers worthy of good students are Thomas Vargish and Harry Bond.

## Critique of New Major

Once upon a time being an English major at Dartmouth was like selecting dinner at a Chinese restaurant — one course from the first group, one from the second, three from the third, and three from the fourth. There was even a required appetizer with the substance and nutrition of a soap bubble.

Last year the English department recognized the need for some sort of re-evaluation of the major. Individually, the courses ranged from more than adequate to excellent, but the major requirements were restrictive and unimaginative at best.

The problem lay in what the department felt that an English major should be exposed to. Obviously, a student who manages to study only poets and authors of the last two centuries can hardly be said to have an adequate knowledge of his English literary heritage.

The old requirements attempted to avoid this problem by demanding a leapfrog indepth study of all types and ages of literature.

Along with this went the old prerequisite, English 25. This course attempted to prepare prospective majors "through exercises in critical analysis." This was, in theory, accomplished by taking one book and beating it to death through historical, geographical, stylistic, mythical, and so many other often nonsensical approaches that at the end of the term the student couldn't see the work because the words got in the way.

Happily, this is now substantially changed. The new major requires *any* seven out of twenty-four courses, and a senior seminar. Such laxity would, it may seem, be open to the above mentioned criticism of over-specialization, if it weren't for the structure of the new prerequisite.

One must now take two terms (English 24 and 25) for the prerequisite. Instead of cutting one random work into confetti, this two-term course strives only for exposure. It is a chronologically ordered English smorgasbord, giving the student a tasty, but by no means stuffed sample of fourteen hundred years of prose, poetry, and relevant criticism.

The classes are built around small sections of about twenty students. The reading load is realistic; the papers are several in number, challenging in depth, but *short* in length. Best of all, there is but one final exam, at the end of the second term. This final is four hours in length, but replaces the old comprehensive exam on a reading list that only the most rabid ever finished.

Such a general approach to English scholarship may be criticized as Sunday sailing for the dilettante (*can Chaucer be appreciated in a week?*), but remember, this new requirement isn't a two-term major in English; it is mainly to whet your appetite for more. A side benefit that several professors have mentioned is that when your Modern American Novel professor makes reference to something in the Milton course you're not taking until next term, you'll be less likely to waste time looking through the *Inferno* before you realize he was referring to *Paradise Lost*.

To sum it up, the old major required you to buy your furniture before you had built your house. Now

you construct your framework and then add whatever you think you need.

## English 30-40

### Creative Writing

'Drop your nets and follow me, etc.' the Wolfian goat-cry, the Keatsian mystery.

'He's got something to say.'

'Yes, he's saying something . . .'

' . . . but I don't know what it is.'

'All it is boys, is a matter of form, I mean, not boys but . . . wel . . . it is form.'

A very Jewish Jew with ill-fit teeth sits writing sonnets because some unextinguished miss breathes still, and law school looms.

'Is it good? Do you think it is good at all? I thought it was but I'm not sure. Did I capture the ESSENCE of the VISION?'

'It's funny how songs do your thinking for you. The radio, in the car, you know, and I turn the radio on and it just plays . . .'

People are strange when some are born to sweet dark night is a story I heard somewhere, something — a vague glimpse, hard to hold, of strangling gray.

Outside (at least) the diamond globe the greats laugh eternally at attempts to define quiet desperation's desperate laughter.

Poor pained shadow, man-kid, as if the world stopped on a vision . . .

On a tide . . .

As if there were an answer . . .

As if the answer-mongers envisioned a tide or anything . . .

Where are Pinocchio's strings — destiny, manifest, fate — or chance?

Chance cries from the answering dead.

'Where are you?' (read were)

'What is it?'

'When did he die — WHY?'

'Who is, who was, was he?'

If you look, certain if, and endless line — shabby brown monks, pale black suicides, and gray core-red esthetes staggering under tons of paper walk endlessly into the real end.

And so we are . . .

. . . at least . . .

. . . here . . .

. . . at last . . .

English 30-40.

And someone is bound to say it is a matter of form, because it is.

the last infirmity

## English 54

### Chaucer

Sometimes English 54 seems to be the incredible emissary of an age that simply refuses to accept history's proclamation of death. Professor Alan T. Gaylord utilizes lectures, discussions, a Berlitz course in Middle English, films, tapes, and dramatic readings to bombard his class with the sights and sounds of 14th century England. Gaylord's highly varied approach to the course evokes an equally wide range of student response.

For a great number of students, English 54 offers a challenging opportunity to weld the politics, sociology, and art of a fascinating age to the poetry of its finest writer. For others less willing to involve themselves in the course's demanding schedule, English 54 becomes drudgery.

The first weeks of the course introduce the students to the language of Chaucer's poetry. The short written assignments and pronunciation groups are occasionally wearisome, but prove invaluable in handling the more interesting material to come. Professor Gaylord's delightful readings from the *Canterbury Tales* can serve as a particular inspiration for the frustrated novice.

Following this preliminary period, which cul-

minates with a comprehensive, but little counted, quiz, English 54 begins to construct its own *summa* of the Middle Ages. Baugh's *History of the English Language*, Fowler's *Age of Plantagenet and Valois*, and Lerner's *Age of Adversity*, along with countless other texts and picture books, serve as sources for background material. Each student presents several of his readings with his own critical comments in the first of two notebooks required during the term.

Meanwhile, the lectures and discussion groups concern themselves with Chaucer's poetry from the *Canterbury Tales*. Most students found the lectures thought-provoking, if not entertaining, and for those who find the lectures unpalatable, Gaylord refrains from enforcing class attendance. In general, the discussion groups offer a chance for more valuable exchanges of criticism. If the course size demands, Professor James Atkinson, as well as student assistants, lead discussion sections. Atkinson, whose impromptu lecture style confuses some, proves outstanding in smaller groups.

Professor Gaylord may give readings in an informal fraternity setting. Films and music sessions are offered for those interested. While participation is by no means required, students who attend these events find them, for the most part, enjoyable and rewarding.

A critical paper of moderate length and the second notebook installment deal directly with Chaucer's poetry. Most class members agree that although the notebooks involved considerable effort, they stimulated a great deal of original thought. The take-home final, which is handed out the first week of class, encourages students to synthesize the various elements of Chaucerian lore into some sort of meaningful system.

English 54 demands more than the average Dartmouth course, both in time and in thought. Students unwilling to respond to those demands would be well advised to stay away.

## English 59

### The English Novel: 20th century\*

English 59 is a literary stew made with a few chunks from all the meaty authors of one century, and seasoned with Peter Bien. Bien takes the works of Joyce, Lawrence, Conrad, Wolf, Forster, Golding, Durrell, and Sillitoe and shapes them, like abstract intellectual play-dough, into broad philosophical, sociological, and political statements about the relation between the individual and the society that molds him. A lecture on French philosopher Henri Bergson illuminates the writing of Virginia Woolf. A lecture on Paul Tillich clarifies and expands upon themes of Joseph Conrad. The authors in this course are placed in the context of our society and its realities, rather than chronologically, or any other way, since Bien views literature as "A civilization talking to itself". It is a course for those who wish to understand better the antinomies and polarities of the world we all inhabit, a course which may well affect your habits of thinking about yourself.

Eng. 59 is taught by three professors, who also handle all the discussion sections. Prof. Kane is new this year. Prof. Levitin is very capable, and, as one student said, is "bursting with information," but his enthusiasm sometimes shatters the overall coherence of his lectures and dominates what might be a more give-and-take rapport with his section students.

But above all, English 59 is what is known as "a Bien course". Bien is one of Dartmouth's best-known teachers; his lectures are intellectual tapestries, demanding a degree of thoughtfulness and sensitivity that some students will never attain. And yet somehow, after one has gotten over the first wave of admiration for the man's powerful intellect, one begins to wonder exactly where amid all that rhetoric the real Peter Bien can be found. Some men seem to know and understand so much that it is almost disappointing to realize that knowledge is not at all the same thing as wisdom. Bien is one of those

professors whom cliché mongerers delight in calling "relevant." Those who have never taken a Bien course should interpret this as a high recommendation; those who have, can make up their own minds.

The reading is vigorous but very rewarding, the kind of books you've always been meaning to read. But it isn't necessary to read every one of the books to get a good grade. The two or three papers are challenging and are graded more on originality and creativity than on pedantry or knowledge of the "MLA Style Sheet". The exams are made up by Prof. Bien, who is usually trying new ways to get you thinking and feeling. If you aren't willing to commit yourself to a little work in this course, don't take it.

English majors (and non-majors alike) choose the course freely, not merely as a requirement. It presupposes only that you have a human mind and heart, and that you are willing to use them to examine their own functioning and value. There are really very few courses at the College that try to be closer to both ideas and life.

## English 60

### Shakespeare

Almost everybody likes William Shakespeare and everyone likes to laugh. English 60 succeeds by making you laugh while helping you to better understand and appreciate the complexity of Shakespeare's genius. The humor and main energy of the course are produced by Professor Robert Hunter, who is ably assisted by Professor Peter Saccio. Very simply, Hunter is delighted by his subject, and he radiates a contagious glee which, combined with a keen insight, an immense scholarly knowledge, and a good sense of timing, provides consistently brilliant lectures. He is especially adept with Shakespeare's sexual references, which he juggles like so many lewd eggs over the head of his titillated audience. Some students objected that Hunter extended a holier-than-thou attitude to the class, but many seemed to agree that somehow he really is holier.

Necessarily Saccio is somewhat eclipsed by Hunter's personality, but certainly functions

competently. Though his occasional lectures wavered in self-assurance, and supplemented ideas initiated by Hunter, they were sharply analytical and intelligent, and sometimes ingenious. The polls indicate that the difference in popularity is more a matter of stage presence; the lectures were considered almost equally informative.

Both teachers establish a helpful feeling for the Elizabethan ethos. And fortunately both avoid academic "approaches" to the plays; the lectures undertake to explain the experiences literature evokes and to show how and why the audience reacts to a play.

General indignation confronted the ceaseless quizzes, considered picayune and insulting. Hunter acknowledges that the quizzes don't test understanding, but answers that the audience must experience the play to understand the lecture, and the Threat remains the unique method of ensuring a collective student conscience. Students and professors alike regretted the absence of discussion sections, but the very size of the class (90 last year) precludes smaller sections, and the informal talks with Saccio at DKE which *were* offered encountered general apathy. However, this year sections will be offered.

English 60 is not a course to be punted — the work load was judged above average — but it can be taken safely by majors and interested non-majors alike. Strict attendance is not absolutely essential, but missing a lecture is foolish, like going without a good meal. Twelve well-chosen plays are read over the term; one quiz on each is exacted before the respective lectures, and recorded performances of all the plays are available and urged upon the students. Two or three papers are required (depending on whether you want the final counted more or less heavily) and to finish, the inevitable final is inflicted. (As the final is now optional, only Othellian self-torturers need bear up under the sting of the lash.)

Students felt English 60 was worthwhile not only for the spectacle of Hunter, but more importantly as an opportunity for exploration and discovery. The class will continue with last year's format, but promises to be even more authentic, as Mr. Saccio has triumphantly cultivated, removed, and perhaps recultivated an authentic Elizabethan goatee. The

world, blind as Gloucester, goes on.

## English 65

### The Augustan Age\*

In one of the illustrated lectures for English 65, Professor Jeffrey Hart shows a slide of himself fox hunting on an English estate. He is in ecstasy; how Jeff Hart would have loved to live in eighteenth century England. He is a rejuvenated, vibrant artifact of the Augustan Age. His professional and personal affinity for the era animates the entire course.

English 65 is a fascinating period piece. It is taught in the afternoons of the winter term, (Hart is an avid skier and seems to understand if you find it irresistible to cut out for the Ski-way.) Unfortunately, the poetry is less than captivating for most of the students. But the abundance of eccentric literary figures in the seventeenth and eighteenth centuries affords Professor Hart the perfect cutting-board for his entertaining observations and personal ideology. The course continually draws comparisons between the Augustan and contemporary cultures. Hart purposefully, but not oppressively, expounds the virtues of an age when stability, the public life, and pomp and ceremony were paramount. Ultimately, he probably doubts if anyone will listen to his advice; but with the despondent humor, the almost naughty frivolity, and the sense of performance, which true conservatism breeds, Jeffrey Hart presents his case.

The reading list includes the poetry of Dryden, the verse and essays of Pope, *Gulliver* . . . and "A Modest Proposal" by Swift, Defoe's *Robinson Crusoe*, the *Spectator Papers* of Addison and Steele, as well as other minor works. Swift's poetry provides a real banal touch. The reading load is very light.

Indeed, the entire course is ridiculously easy. Either doing all of the reading or attending all of the classes almost assures a satisfactory grade.

Note, however, that the student who does not avail himself of Hart's charming podium presence will miss

the most delightful material in the course. Grades are based upon a picayune quiz, which counts next to nothing, a critical paper of moderate length, and a take-home final.

## English 77

### American Fiction to 1900\*

David Henry Lawrence peered into the crypt of nineteenth century American fiction and discerned, through reams of ashes, dangling tendons, and eyepatches thick with pus and dust, what he found to be an essential American hypocrisy. He saw a personality stretched to the screaming point between idealization and the thing idealized. Somewhere in the process of rubbing, polishing, and proclaiming the purity of the land, the sea, the virgin beauty, and the pristine male relationship, the American artist manages to garrot the thing he loves. In the case of Edgar Allan Poe, Lawrence attributes this to a voracious will, a stubborn refusal to accept anything that is different from what one insists must be. If this observation can be extended (never safely) to other American writers, I think we might come within hailing distance of a super-generalization, and a conclusion. It seems plausible that American art (especially of this time chunk) is perverse. It shows you one leg, and gives you the other to bite. It smiles and lightning snaps. It scowls, but just in the next gully an old man hobble away, chortling. And, most sinister of all, it makes this perversity exciting, and as attractive as a rip tide. Undoubtedly by now your business on the pot is finished, and you would like to know what all this has to do with English 77. Well, relationships are boring, but necessary. For instance, how can a course (such an obnoxious word), do justice to concatenations of words that approach black magic? I think that it cannot. I think that James Cox is somewhat aware of this problem. So he gives forth to the lambs splendidly wicked lectures, and the lambs gorge themselves in the gravy. What is proved? Well,

I'm not sure. Perhaps Cox has hit on a pedagogical equivalent to the two-faced, alluring, sometimes meretricious art with which he deals. Or perhaps he is just slumming his hack in typical Dartmouth fashion, stomping on the podium in a pedagogical equivalent to Gypsy Rose Lee. All right, very simply, is he teaching or is he entertaining? Personally, I think he just might be really teaching, but I am totally sick of comments like "better than Rowan and Martin". Don't get me wrong. I don't think that education is serious. No. Hell no. But after four years of "receiving" "lectures", I have cause to wonder if my time would have been better spent watching the tragically defunct duo of Crusader Rabbit and Rags the Tiger. There was a love and an imagination on that old narrow screen that seldom seems to exist in the classrooms of my college, and that must have been whitewashed and scraped away in those few people who return course guide questionnaires, and/or sit or squat in ugly rooms for seven hundred and eighty dollars a term.

This survey course covers fiction, mostly the novels of Cooper, Poe, Hawthorne, Melville, Twain, Crane, James, and several other American writers of the eighteenth century. Last winter the course was taught by Professors Cox and Terrie, with Dr. (Mrs.) Baldwin assisting. There were two lectures per week with a Saturday morning discussion section. Enrollment numbers close to one hundred students, of which seventy per cent are English majors.

On any afternoon during the winter term a visit to Sanborn House library will yield a good crop of English 77 students, racing through *Moby Dick* or some other classic. The amount of reading in the course is indeed heavy, probably oppressive if you really get through it all. Three papers, one of which is a term paper on a novel not covered in the course, and one optional paper, are the basis for one's grade. (No quizzes). Despite the great amount of work that the course demands, it is certainly one of the best in the department, and a must for the English majors. The reasons for this are several. Foremost among them are the lectures of James Cox, brilliant, sometimes perverse, but always exciting. Even if you

can't take the course, you owe it to yourself to drop by one day and witness Cox in action. Professor Terrie's lectures are adequate — if you like Henry James, you'll like Henry Terrie, for you'll probably end up confusing the two by the end of the course. A frequent criticism of the lectures was that often they presented too much peripheral and background material and never focused clearly on the novel that one had taken so long to read. Second among the course's attributes are the works themselves, which are still very much a part of American culture. Fenimore Cooper, you'll thrill to discover, was never so current. Thirdly, the approach taken to the material is an ambitious and rewarding one; one is continually comparing the works and tracing thematic lines, which culminate in the term paper on a twentieth century American novel conducive to interpretation as a synthesis of trends observed in nineteenth century fiction. It is highly advisable to consult criticism in the writing of papers, and you may find yourself keeping Fiedler's *Love and Death in the American Novel* by your bedside. Don't miss the Saturday discussion sections — despite the size of the class, you are encouraged to voice your opinions and to ask questions, and the arguments between Cox and Terrie are more entertaining than Rowan and Martin. Attending class regularly is helpful, as is keeping up with the work, which may mean reading selectively. What you put into this course you will get out of it. Papers are carefully and fairly graded, although Cox tends to go hard on opinions that disagree with his own. Grades for the course averaged C+ to B.

A few changes might help. The work load is simply too great — it should be reduced through omission or optional status of some of the works — or perhaps taught in the longer fall term. Also, some students complained that Cox and Terrie were frequently too involved in other projects to sit down and discuss problems. All in all though, a great course.

## English 78

### Modern American Novel\*

English 78 examines ten major works of twentieth century American fiction, with a nucleus woven around Hemingway, Faulkner, and Fitzgerald. The remaining novels, determined by a trio of professors under the direction of Professor Noel Perrin, cover various aspects of American literature, and last year included Dreiser, Mailer, and Cozzens, among others.

Although every effort is made to improve the course even more, 78 will most likely follow the same general format as last year, which means two lectures a week, one discussion section, and an open session (for catching up on reading or conferring with the professors in their own offices). It will again meet at 2:30 spring term, but not even this depressing fact prevented 150 students from enrolling last year.

Prof. Perrin, the titular head of the course, is perhaps more of an entertainer than a lecturer. His viewpoint of American fiction might be summed up as "the penis is mightier than the pen." A favorite pastime of thrill-mongering students is watching the color changes in females present at his lectures. Fortunately he handles sex with skill and adds reality to the authors while belligerently brightening the discussions.

Returning also is Prof. Chauncey Loomis in his continuing attempt to convince Perrin that *Sister Carrie* should remain in the course. Although not as witty as Perrin, Loomis' organized and informative lectures have been well received by his students. Professor Donald Rosenberg's dynamic and vibrant lectures will be greatly missed. His place will be filled by Prof. Carl Maves, a new addition to the department.

The focal point of debate over the course is the usefulness of the discussion sections. Some students have found them useless and added that they have not alleviated the problem of lack of student participation in the course.

Nevertheless, Perrin, Loomis, and Maves promise to provide a reading list students will find inspiring. Last year's list will again be revised in an attempt to

provide even more enjoyable reading. Although there are always a few questionable books, the reading is nothing short of excellent.

The work load is light. Last year the course required two five to eight page papers and an objective mid-term and final. With moderate effort a B is easily within sight.

With three competent professors and a great list of books, English 78 should appeal once more to non-English majors. Last year non-English majors comprised approximately half the class. The meetings are occasionally varied by guest lecturers (Bien, Hart), speaking on books in which they are particularly interested.

The 20th century is often accused of catering to the superficial, the witty, the entertaining, and either denying or frustrating what must always be painful attempts at integrity (the quality of stone). Some of this shading speaks through courses like English 78, courses taken by people who "want to know something about literature", courses which thrive on a diet of adjectives such as "relevant" and "stimulating." But all of this is something of an individual matter. Books are supposed to speak for themselves.

## English 89

### Myth and Magic in Modern Prose\*

The idea began with Leslie Fiedler's visit to Hanover last year. Fiedler's discussion ranged from British universities to contemporary American fiction; he spoke in wry, yet vibrant tones, and like most visitors to Sanborn House, hardly received the audience he deserved. He did fare better than most guests, and probably deserved that too, for the man is brilliant and prophetic. His closing comments on the problems of modern fiction inspired a seminar in the Spring Term.

Three students sat together later that evening, and felt guilty for being unfamiliar with much of what

Fiedler had discussed. Sure, there was a little time to read, and current courses did not offer literature this contemporary. So why not a course? Two other acquaintances were recruited shortly afterward, and a petition was submitted for a seminar under the threadbare cloak of English 89.

A list of 16 novels was drawn, and quartered under a title: "Myth and Magic in Modern Prose." That list began with an "old chestnut", *Catcher in the Rye*, and no one is sure yet whether this was just an appeasement. Forward to Malamud's *The Fixer*, Roth's *Goodbye Columbus*, Bellow's *Henderson . . .*, and Heller's *Catch 22*. The second half opened with *Lolita*, and included, among other works, two from Updike, Leonard Cohen's *Beautiful Losers*, Vonnegut's *Cat's Cradle*, and Kesey's *Cuckoo's Nest*.

The obvious roadblock was convincing faculty members to handle this amount of extra work. This problem was solved by getting ten different men, each to handle one or two books. After a lot of pleading and haranguing, each seminar meeting budged off the ground. Professor Chauncey Loomis bravely stepped forward as coordinator, a thankless job, and he and his faithful labrador, Patrick, kept a needed order among the five buffoons. (I guess this is a thank-you letter as much as a review). The willingness of other professors to take on a seminar was also encouraging. A format was established with two, 2-3 hour meetings per week, one for each novel. Quizzes were given each meeting, and were the only formal evaluation of work done. Grades were to be an average of quiz scores. Clearly, the success of the seminar would depend on a faithful input of work by all involved, each meeting.

In retrospect, I think everyone was happy with the results. Discussions were alive, honest, human, and often very heated. Very few pretensions survived, and veils of "objectivity" or shallow academic norms were torn off. The five students almost had an advantage — they could continue discussions from previous meetings, communicating often with but a single word, laugh, or groan. Most of the faculty members felt this, and got into it, though many were also left with little chance to say anything, and were forced to prove that what they wanted to say was worth everyone's time. The substance of the

literature probably played a big role in this success, though the free and flexible format was certainly important. The quiz and grading game became irrelevant to the discussions, and the real tension came down to, "what am I going to feel about this author and this book."

The balance of substance and form in fiction worked itself in naturally, possibly because substance was given full ground, and no one felt compelled to fight for it. Maybe we were closely critical because it was "our" literature, written by someone in our decade, of whom we demanded more. While I'm not going to speak for all, or pigeonhole the reasons why, Cohen, Nabokov, and maybe Kesey seemed to be most accepted.

I think everyone, students and faculty, walked away fairly satisfied, with no answers, but with a better knowledge of some people, and with concern for some living authors. I am encouraged with what came out of this approach; I'd like to thank the English Department for its flexibility and interest; I would recommend similar initiative to others.

# French

## Introduction

The French major at Dartmouth College is straightforwardly a literature major, and a student intending to major in French at the College should appraise realistically his interest in literature and his willingness to concentrate on literary criticism in the major courses. This is very important, as, all too often, one can conceive of the French major as a means of achieving an in-depth knowledge of and feeling for the French language. At Dartmouth, to become a French major with this intention could be a very disappointing experience. With the exclusion of French 11, and, to a certain degree, the Foreign Study Program in France (which, contrary to what one might expect, does *not* significantly give one the fullest appreciation of better stylistics in French speaking and writing), there is no upper-level course offered with the goal of improving the student's "feel" for the French language, both in oral and written expression. (French 41, which would approximate this, has not been offered for three years.) Moreover, many upper-level courses are but semi-conducted in French, and often (as in the senior seminar on criticism) both papers and outside readings are in English. To a certain degree, this is unfortunate for the student, as he is expected and expects himself to be able to read, critically, works in which he is, in simple terms of language, unable to grasp the finer points.

On the other hand, for the student who is content with a de-emphasis of language *per se* and the predominance of literary criticism, the French major is more than satisfactory. The structure of the major itself attempts to give student a broad sense of the developing trends in French literature, since the major requires century courses from the Medieval Period to the Modern. Each century is divided into high-lighted subsections: the Medieval into "master-pieces" and "romances"; the Renaissance into "Rabelais and Montaigne" and the "Pleiade"; the 17th century into "Moliere," "Racine," and

"Corneille"; and so on for the 18th, 19th, and 20th centuries. There is a total of eight upper-level courses required for the major, five from the above-mentioned centuries, the senior co-ordinating course, and two electives. Unfortunately, there is a decided lack of survey courses, and, due to this, a French major may know Racine in depth, and not even have read any of Moliere or Corneille or any poetry of the period. Comparably, one may "know" modern drama, but not have read any Sartre or Camus. The rationale for this emphasis on in depth study of a particular author or type of work is to prevent a French major from "knowing a little about everything, and nothing in particular," while ensuring that he has the knowledge of how to continue on his own to read and appreciate good literature. This is fine — for someone who plans to continue on in French literature, but for someone who majors in French for a future avocation, and would like to have but a cursory knowledge of the entire spectrum of French literature, it is an unfortunate drawback.

In terms of content of courses and quality of teaching, there can be little doubt that the department as a whole is excellent as far as its literary knowledge is concerned. Again, one can but ask why, with such a high calibre background in literature (and presumably in the language also), the department shies away from teaching the language in depth, in conjunction with the literature of that language?

A primary consideration for a student planning to major in French is the number of French courses he wants to take, which usually turns out to be many more than the required eight. For example, to be a French major, a student would probably (and it is a good idea) like to participate in the Foreign Study Program. This involves three French courses — which count only as one for the major. To participate in the Program, French 8, 11, and 21 are generally required. Thus, one's French major has expanded from eight courses to twelve. Should one add French 1, 2, 3, and any additional courses to fill in "gaps" left by the lack of survey courses, the major is in the fifteen-plus range. This is approximately one-half of one's total courses in the four-year period!

There is a senior reading-list, an excellent one, which to a certain degree compensates for the lack of

class reading. In addition, in the spring term of the senior year, there are comprehensive examinations covering this reading-list and one's required century or author specialization (to be mostly done outside of class). In all likelihood these examinations will continue to exist, for they are really quite useful in giving the student an opportunity to re-think what he has learned, and to organize this knowledge of and exposure to French literature. There are both language and literature sections on this examination.

There is great flexibility within the major, and one will find the department in general quite amenable to reasonable proposals for independent study programs, tutorials, and the like. Moreover, the professors in the French Department are, quite simply, good, interesting people and are more than willing to get to know their students on a personal basis. In this respect, the major is ideal.

## French 1-2-3

### Beginning French

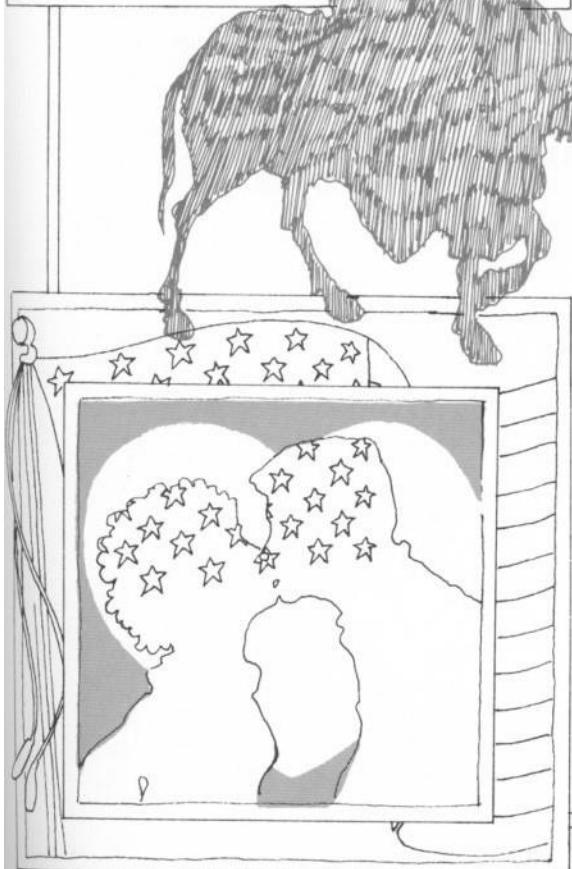
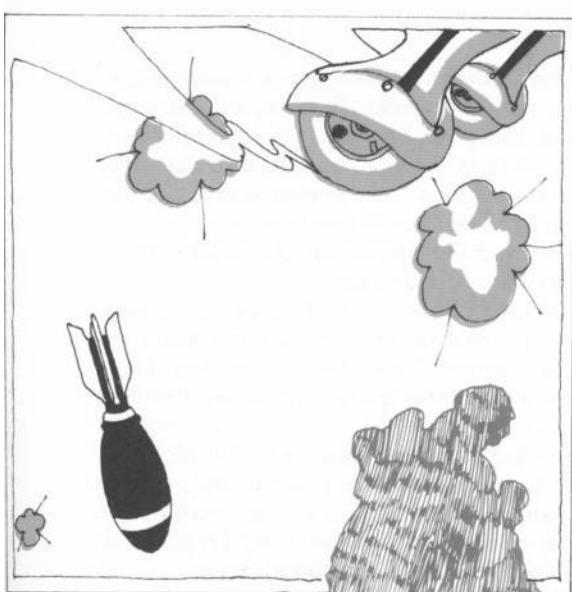
French 1-2 constitute the College's introduction to written and spoken French, and, when followed by French 3, will satisfy the language requirement for graduation. There is, as noted in the course bulletin, "regular practice both in class and in the laboratory". There are also four meetings a week with an advanced student for structured oral drills, which raise the total course time to thirteen hours per week, a great deal of work which is somewhat ameliorated by the fact that there are fewer outside duties required. Of the total time, students are generally most interested in the drills, least interested in the laboratory, and more or less enthusiastic about the actual classes depending upon the professor. Since there has been a large turn-over in the French department faculty this past year and since students have not had any opportunity to choose their professors, discussion of individual professors would be pointless. However, most students have in the past applauded the availability of the teachers and the amount of individual

attention which they are willing to give. The new members of the department seem eager to do the same. Nevertheless, those who are taking the course only to satisfy requirements generally find the material rather uninteresting. The study of grammar is accompanied by the reading of short works that lend some variety, but these will not save the course if a student is not interested in learning a language.

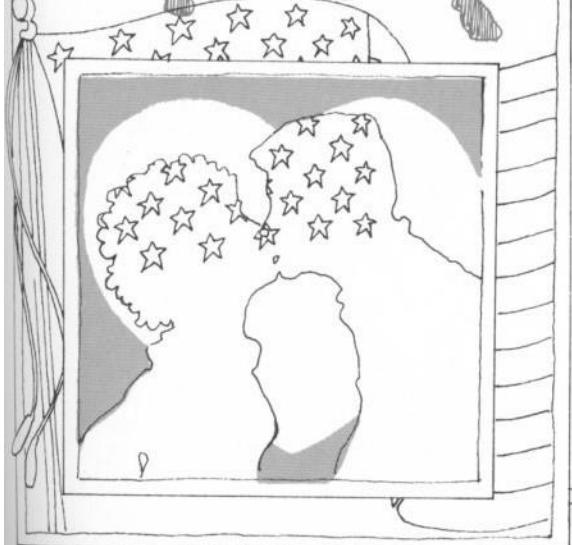
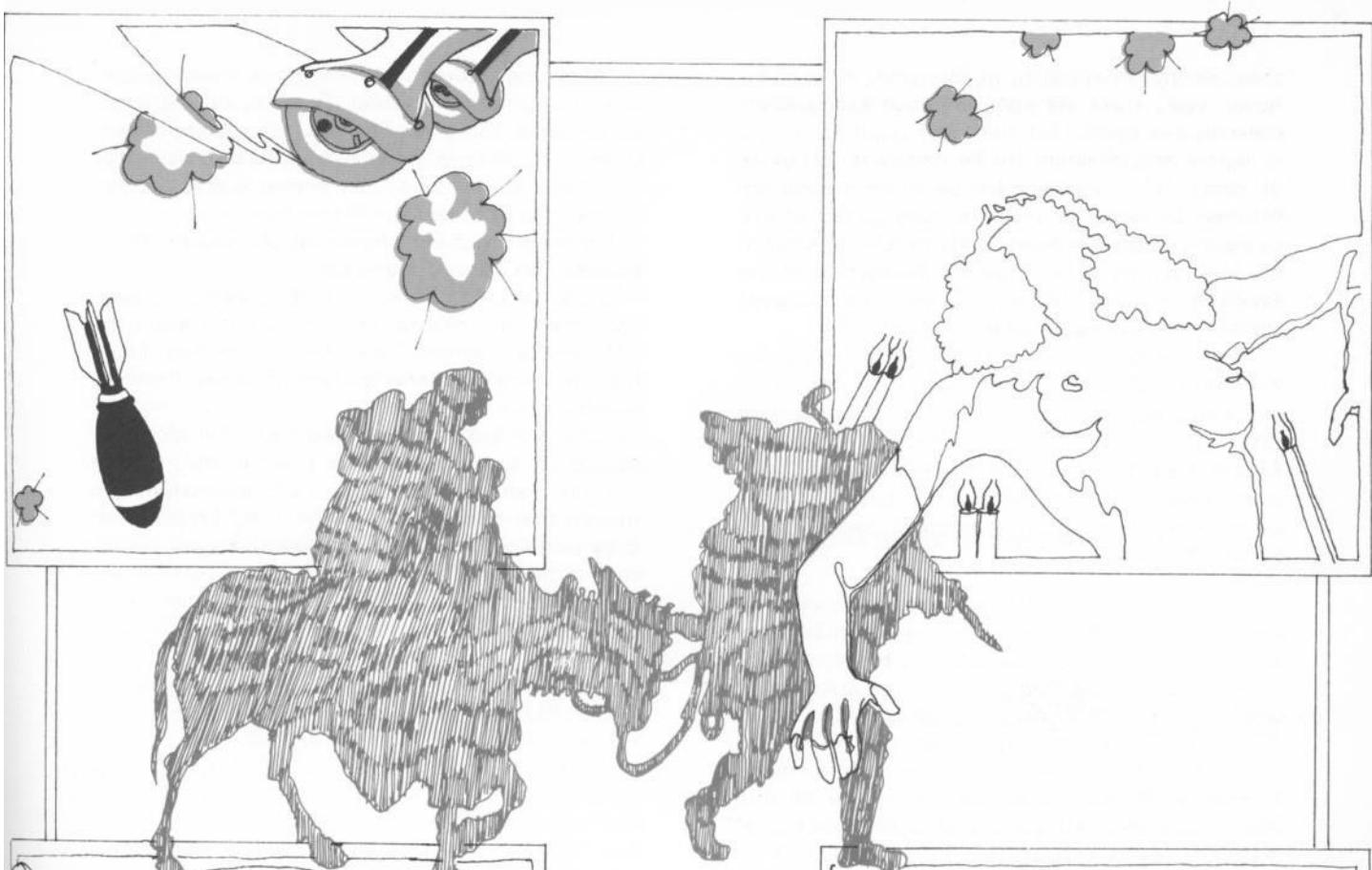
Mme. Gaudin and Professor Hammond have been reinforced with new faculty members to present the last of the "introductory" French courses. Mme. Gaudin is very popular with students of past French 3 courses.

French 3 drops the drill sessions of French 1 and 2, in order to concentrate more on literature and on written French — combining an orientation to literature with work on grammar. Most students find these readings interesting, but laboratory exercises are still rated both unimaginative and unenjoyable. Grades average between C+ and B. French 3 is, depending on the student, a necessary step to higher courses or else the completion of the language requirement. If the former, it can be an interesting and worthwhile course; if only taken for the latter reason, be forewarned — it will be a long term.

By far the best way to complete the language requirement, if a student is really interested in learning the language, is to live in France for one term. Generally, for the student seeking to fulfill his language requirement, the best way is to participate in the Foreign Language Program (not to be confused with the Foreign Study Program). This usually is done in the sophomore year, the student having already taken French 2 the term immediately prior to the planned stay in Bourges, France. In this way, the student receives credit for French 3, 4, and 5, two of which can count as Humanities distributives. You live in the home of a French family and study with other Dartmouth students at the College's Foreign Language center in Bourges, under the wing of a Dartmouth professor and two other French professors. There is ample opportunity for limited travel during the actual term in France, plus the time to travel before and after the program. Although there is more class time per day than in Hanover, students are very enthusiastic about the program.



—



—

—

Moreover, close ties can be formed with the families, French friends, and particularly among the members of the group itself.

For those without the linguistic inclination to go on the Foreign Study Program, the Foreign Language Program is a great opportunity to fill a potentially obnoxious requirement and actually enjoy it. Also it's cheapest way to get to Europe. Interested students should check immediately with the French department's Foreign Language desk.

## French 63

### Novel and Conte of the Eighteenth Century\*

Professor John A. Rassias' acting in class, *boulever-sant* if a student would let it be, might comfort that student even in the habitual company of his own lack of response to a particular question or assertion or object (all of which amount to questions) if he would lose track of the searching behind, and within, the acting. The acting on a sure ground is, fortunately, comical, as it should be: the "Bon Dieu de Bon Dieu," the pretending that each student knows what he can't imagine; one gesture, the throwing back of the sport coat around the shoulders and low across that would never be *une gorge*, to signal the presence and imposition of each female character. Fortunately, again, the acting, because it's both atrocious and good, demands (of the student) processes of insight energetic enough to overcome the acting, which must not remain, nor even be thought to be originally, presentation of certainties. (As response to students' contributions to classroom confrontation and new encounter) repetitions of "Eh quoi encore?" characterize as much as do the exclamations of "Eh bin!" (both expressions being an actor's renditions of an intellectual's dissatisfaction (that's not to say rejection)) the long class sessions. (Two hours is a long time for discussion of questions that do not for the most part come to one by way of circumstances other than Professor Rassias' asking.)

The course readings last winter were several *contes* by Voltaire, including *Zadig*, *Candide*, and *l'Ingenu*; *Manon Lescaut* by Abbe Prevost; Laclos' *Les Liaisons dangereuses*; Diderot's *Les Bijoux indiscrets* and *La Religieuse*; and extracts from Montesquieu's *Lettres Persanes* and Rousseau's *La Nouvelle Héloïse*.

The students could choose among three written projects: (1) two 1000-word essays, (2) a *conte philosophique*, and (3) a *roman épistolaire*, the last two of which provided for original work in genres studied in the course. There was a seven-page-minimum final exam on *le héros littéraire du dix-huitième siècle*, designed to make students synthesize and go beyond what the course had presented. To Professor Rassias' credit, the course was taught almost entirely in French; and, as extras to the course, showings of modern film renditions of *Candide* and *Les Liaisons dangereuses* were arranged. Professor Rassias graded leniently; the average grade was B.

## German Introduction

Informality and intimacy with professors are two of the qualities which best characterize the German department. Professors show competence in teaching and scholarship over a wide range of related disciplines, as well as in German literature itself.

Although enrollment in upper level courses primarily consists of German majors, other students with an adequate command of spoken and written German are also welcome. Recently, German professors have made a concerted effort to interest students outside the close circle of majors in German studies, by teaching German-related courses outside of the department. Professor Kleinhardt teaches a course in the Drama department, and, along with Professors Macht and Duroche, has taught courses in Comparative Literature. Several years ago, the department instituted a course in readings of German literature and thought in translation. This spring, German 43 will focus on the German novel of this century by such masters as Thomas Mann, Kafka and Remarque.

Most departmental courses are generally lectured in German, although discussion may take place in either German or English, depending on the proficiency of the students. Papers and other written assignments may usually be prepared in the language in which the student can best express himself.

The department at present is loosely structured, and few courses are taught by a single professor for more than one or two years. Academic standards are high, and class size as well as the nature of the subject matter encourage a high level of participation.

## German 7-8

### Masterpieces of German Literature\*

German 7-8 is a pleasant guided tour through German literature. German 7 selects poems, novellas and plays from the emergence of Goethe through the end of the nineteenth century. German 8 picks up the thread after 1900 and follows it through the post-War epoch. The works read vary according to the proficiency of the instructor — a policy which keeps boredom to the minimum. Over the years, the department's taste in poetry has been continually praised. Among the prose works, an overall pattern of selection emerges. In German 7, the novella, a form peculiar to the last century is stressed, while in German 8, more plays are read. Students who have attained proficiency in German, particularly people considering foreign study, will find that these courses construct a strong framework to strengthen the command of the language and to provide support for further study of the literature and history of Germany.

## Upper Level German

The standard composition and conversation course, German 21 is taught in seminar fashion with discussion in German of current events and other topics of interest. Normally, short essays are submitted weekly. Both Professors Salamon and Kleinhardt offer informal classes, with grading that measures improvement more than proficiency. For students that are interested in improving their spoken and written German, the course should prove both worthwhile and enjoyable.

In the past Professor Salamon in his Goethe course, German 62, has attempted the impossible. In a single term, he has tried to cover the Goethean Age from the early poetry through Faust II. Prof. Salamon, who is knowledgeable, friendly and stimu-

lating, assures that the course format will be changed. He foresees one entire course on Faust and a second course emphasizing Goethe's earlier works. The resulting courses should prove to be a must for any perspective German scholar.

Other highlights in German studies include Professor Macht's upcoming seminar in German-Jewish literature, and a renovated German 1 course geared for perspective graduate school students and taught in the spring term. In short, the German department has undertaken a lively approach to the traditional, classical study of German literature.

## Government Introduction

It wouldn't be too much of an exaggeration to say that if the major requirement were dropped, the government department would soon find itself minus about two hundred majors, but requirements being requirements and the gentleman's B much easier than thinking, you have — presto, a monster. Which is not to say that everybody, or even most people, who are government majors are dolts, but it is not to be expected soon that the department will win the Immanuel Kant Categorical Imperative and Rigor Award.

Unfortunately Government (and even its more pretentious alter ego, Political Science) is a pretty amorphous mass as a discipline. But the business of a liberal arts college being to amorphously deal with those golden ivy boys just stopping in on their way to a law practice, it fits in very well with most of the social science scene here, and most other places.

Still, if you want to know something about why you are where you are and doing what you're doing, it's a pretty good place to make a start — the government department, that is. And if you pick and chose with just a little care, the department has an awful lot to offer. There is one warning note though: there is no such thing as overall structure in a government course, i. e. if you're taking Bio 1, you have a pretty good idea of what's going to be in the course, no matter where you are or who your teacher is — this is not the case with a government course: the professor is the crucial element, there are no courses which are either intrinsically good or bad because of the subject area.

As for the courses themselves, they fall into two categories, upper level and lower level, the latter offered to anybody, the former really only for the initiated (majors). Unfortunately for the majors, too many of the former are pretty mediocre; fortunately for anyone interested in some liberal education, some of the latter are magnificent. Which inexorably brings one around to this subject of Professor Vincent E.

Starzinger. Sometimes all of the legend and rumor surrounding the man's person and personality obscures the clarity and brilliance of his teaching, for the fact is that he is among the very few at this College who believe that students deserve at least some cursory preparation and thought in the courses that they are paying (and generally blowing) \$260 for. Would that most of his colleagues tried thusly. It may be difficult for the average faculty member to attain the clarity of a Starzinger, but there is no excuse for the garbage which is ladled out in too many other courses.

There are a few others to try to catch in the department if you're interested in a good and stimulating course. Henry Ehrmann is excellent in any of his numerous areas of expertise. Dennis Sullivan and the new Govy 6 promise to be very good, as does his Govy 50. Howard Erdman brings some droll humor and solid background to the classroom, though many have trouble getting too excited or interested in India.

Professor Eugene Lyons, the new chairman, hopes to be innovative and get the department moving (a task which might be made a little easier, had tenure not been granted so loosely fifteen and twenty years ago). Among his projects for this year will be a wholesale curriculum review under the aegis of a student-faculty committee. Hopefully, this will shore up the middle and upper level courses, and the honors major somewhat. Until then, it is perhaps best to do a little judicious professor-shopping, though you should remember that like the NFL on any given day, even the lowliest can sock it to 'em, though I wouldn't bet the hacienda, or my pass-fail option, on it.

does exist and is one of the best courses offered by the College. Seizing upon an overwhelming body of material, a highly competent staff distills centuries of political thought into a comprehensive and exciting survey of political theory.

Nearly two thousand years of political philosophy are compressed into a period of less than three months, and fit into the framework of five sections: The Ideal of Justice and the Reality of Power, Liberalism, Socialism, Conservatism and Irrationalism, and the Problem of Political Obligation.

Perennially successful, Govy 5 relies primarily upon readings that almost anyone would like to undertake without obligation, augmented by high-quality informative lectures. Professors Starzinger, Masters, Erdman, and Radway lecture and lead bi-weekly discussion sections. With the exception of Radway who received a mixed response, the staff was praised for lecture and discussion alike. The absence of Masters for at least the next two years may weaken the course's appeal somewhat. Starzinger alone, however, is sufficient reason to take the course. His lectures on the conservative tradition are both exciting and revealing. And his discussion of the evolution of modern liberalism does more to lend a sense of historical perspective with which to approach the assigned readings than any other aspect of the course.

The reading is the essence of the course, forming the basis for most of the subjective mid-term and final exam questions. Both exams seem to be a fair test of one's knowledge. The stand-out readings include three of Plato's works, *The Republic*, *The Apology*, and *Crito*, Machiavelli's *The Prince*, selections from J. S. Mill, Rousseau, Locke, Ibsen, Freud, Marx, and this year, perhaps, Marcuse. Grades are given by the discussion leaders, and average between C+ and B-. The reading load is demanding but not oppressive, mainly because of its engaging nature.

Most complaints were levelled at the size of the discussion sections and the hurried coverage of the subject matter. A number of students suggested that a paper should augment the two exams and provide a more penetrating analysis of the material. It seems unlikely that either of these difficulties will be

## Government 5

### Political System

Embellished with superlatives for so long, Government 5 may soon assume the proportions of a myth. This would be unfortunate because the course

overcome soon because of the course's high enrollment.

It is doubtful that the student who takes Government 5 will emerge from the cave or assume the characteristics of a philosopher-king as Plato might have hoped. However, there is no myth about the result of high-caliber reading, lectures, and discussions.

## Government 6

### The American Political System

Government 6, the American Political System, has long been the sick man of the department's otherwise excellent introductory courses. After last fall's disastrous results (three new professors), it was clear that something had to be done to improve what was for most Dartmouth students their first course in political sociology. Under the chairmanship of Professor Dennis Sullivan, it appears that the errors of the past have, to a significant extent, been rectified.

The old approach to American politics had a rather remarkable resemblance to a high-school civics course; its theoretical basis was a bland, wordy book entitled *Democracy in the U. S.* by William H. Riker. Over the summer the department finally recognized what most students had known for a long time. As a result, the major theme of the course is presented now by Theodore Lowi's *The End of Liberalism*, (1969).

Using a new technique developed at Cornell, Govy 6 adopts the "case-study" method of analysis. Discussions of the Congress, the Presidency, the Executive branch, Political Parties, and the Court System, are supplemented by various empirical studies which have been done on these institutions, avoiding the civics course technique of reading the Constitution, the Declaration of Independence, and the Star Spangled Banner. Furthermore, Sullivan has asked in guest speakers from the state and national governments, such as Charles Ross, former Federal power commissioner. This year's schedule also

includes such topics as Radical Politics and the Americanization of the Vietnam War.

Last year's students almost universally thought the lectures dull, pedantic, uncoordinated, and incidental to a good grade in the course. This year, Prof. Sullivan is aided in lectures and discussions by Professors E. W. Gude, M. P. Smith, Elmer Smead, and R. F. Winters. Sullivan is a poor lecturer but in small sections he is quite good and clearly knows what he is talking about. Smith was said to be somewhat impressed with himself, though his students weren't. About the same was said of Gude. Smead is in his last year of teaching at Dartmouth.

Looking back, the old Govy 6 bombed from its inception to its death, and no wonder. The image of one's professor reading the Declaration, with feet dangling over a desk, or of sketching a chart of the bureaucracy of Hanover, was not, as they say, "conducive to good student-faculty relationships." There was simply no college in it.

## Government 7

### International Politics

Described in the College Bulletin as a course dealing "with the nature of international society, the basic facts which motivate national policies, and the instruments for the conduct of international relations," Govy 7 is taught so that the student may have the opportunity to develop his own ideas about and insights into the workings of the international political system.

This approach is facilitated by the format of the course. Discussion sections meet during the scheduled class periods, supplemented by a number of joint meetings featuring faculty panel discussions of contemporary issues in international relations. Response to the questionnaires reveals enthusiastic support for this arrangement. The discussion sections provide a maximum of student-professor interchange, which most students find very challenging, thought-provok-

ing, and useful. The panel discussions are a chance for the professors to sound off on their own views, which they obviously enjoy doing — and their enthusiasm is not lost on the students.

The work load in Govy 7 is neither light nor unbearable. Aron's *Peace and War*, an 800 page volume that is becoming rather infamous all over campus, is still the core of the reading. In large part, the success of the course rides with one's acceptance of Aron's brilliance, and the student's willingness to read and argue every point. The book is a magnificent construction, given the premises of Aron's power politics, but if you accept the *Weltanschauung* of Pope John or Barbara Ward, Aron's brilliance may be totally irrelevant.

This year, in order to provide another viewpoint on the same issues, a second book, *Crisis and Continuity in World Politics* is being read concurrently with Aron. It is hoped that this approach will provide a better balance of views, and allow the students to be more critical of these views.

There is either one term paper, or one or two "problem essays", depending on the professor. These are a helpful way of allowing the student to formulate and to evaluate his own ideas about international relations, and comments from the questionnaires showed much support for this type of paper. Besides the paper, there is a mid-term and a final.

This spring, Govy 7 will be taught by Profs. Lyons (the course chairman), Sterling, Merchant and McNemar. Merchant and McNemar are new at Dartmouth this year. Prof. Lyons elicited many favorable comments: "He is knowledgeable, very interesting and concerned about his students". Prof. Sterling was generally well-received. Some students found him "dedicated to challenging and stimulating the student — he pushed us to new heights." Others found him more dogmatic: "always attacks the students' positions — made us gun-shy." But everyone found Sterling extremely knowledgeable and interesting.

Govy 7 is an excellent course. There is a substantial, but not unreasonable, amount of work, and by doing the work (i. e. reading Aron) the student will find the course not only thought-provoking, but also enjoyable.

One of the more unfortunate episodes last year in the Government department and for those who took Govy 7 was the dismissal of Instructor Andrew Leddy, whose contract was not renewed. Leddy, a vibrant, young Yale graduate who specialized in international politics, had picked up considerable appeal among undergraduates for his informal teaching style and his provocative views. Apparently, he was dismissed for not working hard enough toward attaining a Ph. D., . . . but students were never sure, of course. The reasons may have been there — no recent publication, no Ph.D work — but the students were never pulled in, and many could only accept the faculty decision. Is publication a prerequisite for a good teacher? Many students would think so. But why can't we talk about it? Isn't that what Dean Brewster was saying at Convocation?

## Government 8

### Introduction to Comparative Government and Politics

Last spring, just prior to the Parkhurst occupation, Professor Henry Erhmann spoke to a crowd of students outside the snackbar at the Hop. In his talk he spoke of the fall of DeGaulle and the student riots of the previous May, implying certain comparisons. Such is the nature (and sometimes the depth) of comparative politics.

Government 8 introduces the student to this field and to the foreign governments of Great Britain, France, the Soviet Union, and to a different emergent nation each year. An attempt is made at both single system analysis and inter-system comparison.

There are some serious challenges to such a course. To attain a good understanding of a political system in two weeks is difficult, and is dependent on competent instruction. The readings alone are insufficient. Also there is a problem of unity: to organize the study of four different governments for

comparative purposes requires some sort of common framework within which to judge systems against one another. And, again, while the reading is important it cannot stand alone. Finally, Government 8 is a prerequisite to the major, and is usually crippled by large classes. This size problem, considered by last year's students to be the course's greatest weakness, is particularly unfortunate because of the absolute need for discussion.

The readings will vary between sections. The Little-Brown Series in Comparative Politics was used in the study of Great Britain, France, and the Soviet Union. Ehrmann's book on France was considered by students to be the best in the series. The Erdman-Bliss section was somewhat less useful because the readings suffered from a marked lack of continuity and cohesiveness. The most effective unifying factor is provided by Robert Dahl's *Modern Political Analysis*.

Two of the professors who taught the course are back again this year. Professor Ehrmann is teaching the course again this fall; Professor Erdman in the winter. Ehrmann has a profound knowledge of his material, and it shows through in his lectures. Erdman is an expert in Indian affairs and has done work on the USSR. He is an interesting lecturer, is easily accessible to the student, and has a dry sense of humor.

Government 8 has long been the sick man of the department. It has undergone two major revisions in the past four years. The first revision moved away from the country-a-week syndrome to an in-depth study of a single foreign political system. It was hoped that this would allow for concentration on the aspects of comparative (and comparing) politics, rather than a memorization of myriad forms of government without any analysis. Unfortunately, this effort bogged down in parochialism and triviality ("This is my favorite country, so don't go knocking it, besides Swaziland is an important nation") and was scrapped for the present format which attempts to combine analysis with a brief look at other major political systems. This is an ambitious aim, far from realized in last year's offerings. Its success this year will depend on improved readings and continued high performance from its instructors.

## Government 31

### Urban Government and Politics

In Professor Frank Smallwood's chatty exposé of urban politics, the student gets a broad overview of America's urban scene and the problems which plague it. But anyone who takes Government 31 in hopes of achieving an in-depth analysis of our urban malaise will likely be disappointed. Any ten-week course which purports to cover "urban politics" is almost inherently superficial, and with a class size of over 150 it can automatically become so.

Many students feel, however, that Smallwood does provide a basic treatment of our urban plight and does give direction to those students who would explore more individual interests in the field of urban studies.

Format-wise, there has been little change from year to year. The lectures, delivered in Smallwood's straightforward, casual style, cover most of the subject matter of Govy 31. Enjoyable as most of the lectures were, however, many students were struck by the somewhat dated aspects of Smallwood's tattered lecture notes.

Revision of the reading list, slight though it is, has been undertaken to provide what Smallwood considers a more comprehensive text of essays. The amount of reading can only be considered moderate. While the selections are easily comprehensible, they do add a sufficient amount of information (i. e. most students found the reading worthwhile).

Two new guest-lecturers have been added to the course agenda which continues to feature Hanover's town manager, Neil Berlin. They are: Jim Sharpe, an Oxford graduate who is research director of an organization committed to the re-structuring of local governments in England and Harry Dodds '58, the present deputy police commissioner of New York City.

One of the poorer features of the course is testing: last year one-half of the final and the entire mid-term were multiple guess. Students feel that these exams degenerated into mere trivia contests, emphasizing

the accumulation of factual information and often preceded by frantic cramming sessions. This year the mid-term will again be objective but Smallwood is trying to devise a more imaginative final. Admittedly Professor Smallwood is dealing with a large group but a strong feeling exists among those who have taken the course that a more comprehensive exam would be a very positive addition.

## Government 33

### American Parties and Politics\*

Professor Edward Gude teaching in the fall of 1968 for the first time at Dartmouth presents a very interesting case. While judged an excellent teacher by his students at Northwestern, many Dartmouth students considered his performance in Government 33 a rather dismal failure. The primary source of dissatisfaction lay in Gude's teaching ability (or the lack of it). Govy 33 with Gude was offered in a rather dismal election year; as an attempt to investigate American parties and political processes, it was considered by many students to be as frustrating an experience as the political year itself.

Numerous students responded that they were unable to perceive any coherent plan for teaching; also, many indicated that they were unable to discern any logical progression in the course. Gude contends that he teaches in a way which makes taking class notes in the normal manner virtually impossible. Often drawing upon personal experiences and presenting long-insoluble political paradoxes, Gude asks that students abandon their traditional approach to education (particularly to the lecture format) and accept and/or challenge his dialectical ramblings. However, the course *is* a lecture course, and there remains a real question whether Gude's teaching technique can be applied, regardless of student interest.

Although many students were aware that this course differed markedly from their previous experiences, few were convinced that any rational founda-

tion existed to explain what was often considered an unpardonable deviation. Perhaps the approach might have been more successful had Gude articulated his thoughts on education and, more specifically, his views on the use of the classroom as an aid to learning. In fact, such a situation might have provided a very natural starting point for an interchange between student and teacher as to the actual roles which both play in the formal classroom setting.

It is paradoxical that while many students thought Professor Gude to be uninterested in Govy 33, they felt that he was genuinely interested in the individual student. Likewise, while numerous students felt that Gude's intellectual contribution to the course was virtually nil, they did perceive him to be equipped with a first-rate mind. These contradictions are illustrative of the aura of confusion which surrounded the course.

Most students who took Government 33 would grant that Professor Gude could be the kind of demanding instructor who makes students think for themselves. In fact, this was one of his primary goals in the course. It is a noble goal, and perhaps we should criticize the student for not preparing for class meetings to which he is expected to contribute. Yet without reciprocal effort and interest by Mr. Gude, it would seem illogical to expect much student enthusiasm. Sometimes, effort must be made to inspire the student, where ideas and books are not enough. There is an enormous difference between teaching a course and getting students to learn, but it is not in the amount of effort expended.

## Government 34

### Congress and the American

The Unity Factor and Internal Party Cohesion; The Selective Service Act of 1967; Congressional-Military Relation; HUAC and the Hollywood Communists; these were several of the research topics that the students in Professor Michael Smith's Government 34 seminar chose for analysis last winter term.

The class devoted the last four weeks of the term to the investigation of legislative politics, and each member prepared a fifteen page paper on a selected policy area. Each student was required to deliver an oral presentation concerning his research and to provide the class with adequate references to facilitate discussion.

The first six weeks of more formal readings and discussions, followed by a two hour "mid-term", began with an analysis of the various representative functions performed by Congress. After a discussion of the representative, law making, authority legitimizing, oversight, and consensus-building functions of Congress and their relation to normative democratic theory, the class turned to the discussion of such topics as: Congressional recruitment, power and decision-making, and the position of Congress in the American political system. As a final topic in preparation for the research papers, the seminar analyzed Congress and public policy.

Government 34 was a seminar of approximately 20 students, and this fact points both to the course's greatest strength and its major weakness. For those students who did the reading and came to class prepared to discuss the issues, the meetings and Professor Smith's comments were valuable. For those who for various reasons did not keep abreast of the material, however, the sessions appeared directionless and Smith's contribution less than relevant. This division of opinion was reflected in the student's attitude toward the exam and the course format. Comments on the two hour exam ranged from, "It was the best exam that I have ever taken in the Government department. It made me think," to an equally committed response which bemoaned the exam's theoretical bias. The course format — six weeks of reading and discussion, an exam, four weeks of oral presentations and independent research — was subject to both praise and criticism. Opinion was severely divided on the course, but there was a high correlation between the student's viewpoints on the instructor and the format, and his grade, thus perhaps explaining some of the discrepancy.

Class opinion consolidated favorably behind both the readings and the fairness of Professor Smith's grading. The reading was not heavy; among the books

were readers by Theodore Lowi and David Truman, as well as James Burns's *The Deadlock of Democracy*, which was cited by several members as historical but stimulating. The grading on the exam and on the term paper was viewed as both thorough and fair; grades averaged about a B.

## Government 39

### The Supreme Court and Constitutional Development

Taught by Professor Vincent Starzinger, Government 39 has in the past been a source of enthusiastic student comment, and a well-attended introduction to the institution of judicial review.

Starzinger attempts to dispell the myths of the Court, and bring to light some of the choices which the Court has faced, and the decisions which it has made, throughout its long history. Students were unanimous in assessing the lecture as the most important and most stimulating part of the course. Starzinger's classroom is no place for the slow of hand or mind, for his rapid-fire lectures encompass incredible amounts of factual and interpretive material.

Aside from the lectures, respondents were quick to praise the organization and coherence of the course. The reading was looked on with somewhat less favor, diminished perhaps only in comparison with Starzinger's lectures: the reading was not excessive but requires detailed attention because of its difficulty. Fortunately, Starzinger mentions much of what he considers important in the case abstracts, permitting the student to read for interest and corroboration. Much of the assigned material, especially *The Liberal Tradition in America* by Louis Hartz, is stimulating for its own sake and has application beyond the bounds of Government 39.

The only consistent complaint which students have had is that the course does not permit enough interaction between the class and the professor. Starzinger, like the Owl of Minerva, cuts a lonely and

foreboding figure. He tries to rectify this by scheduling Saturday discussions sessions, but the attendance at these is usually poor, even though they frequently provide illuminating insights into Starzinger's ideas about judicial review and American politics in general.

Students' general impressions are uniformly excellent: the ratings for the course were almost all A's and in no case were they lower than a B. One student complained that Starzinger dwelt only on the internal logic of the Court's decisions, but this would seem the only feasible path to pursue in attempting coverage of such breadth and detail. Most students were unanimous in their praise of Starzinger, especially his lectures, and also his grading. Although the course may not be taken pass-fail, a "B" seems well within reach of the student who is conscientious about attending class and keeping up with the reading; an "A" seems to be more remote and largely a function of one's good fortune on the final exam.

One warning (which Starzinger himself repeats): this course is not a pre-law course, and the intense encyclopedic nature of Starzinger's presentation is a far cry from the Socratic dialogue of the law school classroom. If your preference is for self-discovery of knowledge in an intimate dialogue with your professor, don't take Govy 39. However, most students seem to respond to the high-powered, forceful delivery which Starzinger employs.

Professor David Baldwin (on leave this year) approaches Govy 45 with imagination and interest. His lectures are thought-provoking and demonstrate his certain knowledge of the history and the problems of international organization. With this he combines a genuine concern for students, evidenced by his accessibility, openness to student suggestions, and his mutton-chops. As one student said, "Baldwin is one of the better-prepared and more interested professors I've had at Dartmouth in almost four years."

Participation is a key word in this course. The entire organization is geared to stimulate individual thought and action on the part of students. This is first attempted through a "problem essay" (10 pages), which is concerned directly with the readings and which requires a modicum of analytical and comparative thought on an assigned topic. Another major segment of the course is the mock U.N. meeting held late in the term. Each student represents a country; in the meeting a world crisis is discussed. The meeting, sometimes lasting six or eight hours, is without question the highlight of the course. It is quite instructional and gives an excellent idea of the complexity of the problems faced by international peace-keeping organizations.

The readings are abundant, but not overwhelming, largely because they are sometimes repetitious and it is not necessary to finish them all. They include: *The United Nations and the Superpowers* (Stoessinger), *United Nations: Piety, Myth, and Truth* (Boyd), *The Lion in the Stone* (Buckmaster), *International Regionalism* (Nye), and *How United Nations Decisions are Made* (Howden and Kaufman). The majority are informative and relatively easy. A few are a bit deadly.

Your grade rests upon a mid-term, a final, the problem essay, and the mock U.N. meeting. The written exams have been more demanding than in most courses but students generally thought them fair. Although Baldwin is away this year, his replacement, Mr. Donald McNemar, intends to maintain a very similar format.

## Government 45

### United Nations and World Government

Government 45 is an attempt to understand not only the working structure of the United Nations, but also its possibilities and limitations for maintaining world order. The course tends to emphasize the political aspects of international relations, and secondarily analyzes various concepts of power, international regionalism, and the roles of super-powers and the ideological blocs.

## Politics and Government in India

Government 47 is Dartmouth College's recognition of the fact that the political life of nearly one-sixth of the world's population might be of some passing interest to students of political science. And if Dartmouth is to have only one expert on Indians (other than the DCAC), she is fortunate to have Professor Howard Erdman.

The course focuses primarily on Indian politics from the decades just preceding independence to the present, with particular emphasis on the development of political institutions and the influence of the colonial experience on that development. Erdman's specialty is the growth of conservative parties in India, but there is no doubt about his familiarity with all aspects of Indian history and government.

Students who have taken the course grade Erdman generously, which seems only fair, since he is more than generous in his grading. One must almost blaspheme Gandhi to get anything below a C+ in the course. Fortunately, the subject matter and readings themselves are compelling enough to make you want to do at least a part of the work, even without the fear of a low grade to prod you on.

If there is a weak point in the course, it is the tendency for discussions to drag somewhat toward the end of the twice-weekly two hour sessions. A change of time schedule to more and shorter classes might rectify that. This minor fault is more than balanced by the Indian dinners which Professor and Mrs. Erdman host in their home for the class. Students were unanimous in their praise of this attempt to share a little Indian culture in an informal setting, and to get out of Thayer for a night.

As the course is now organized, there are two short papers and a final. Erdman is always flexible, and he has been known to dispense with the final entirely.

From an overall standpoint, the strongest reaction from students was neither to the readings nor to the specific subject matter, but rather to Erdman himself. One Govy 47 veteran described him as "very

accessible, very affable, and very competent." Another commented: "He makes the study of India a vitally interesting topic, where it might be very dull."

## Government 50

### Political Behavior

Joseph LaPalombara, one of the many current critics of American political science, has said, "It is difficult to imagine how the social scientists in America would now go about rebutting the reiterated Russian claim that Western social science is not much more than a thinly veiled bourgeois ideology." While giving the student a general background in the field of empirical social research, Government 50 attempts to analyze critically the growing number of objections to the bias and direction of American political science. "Political Behavior" is a misleading title, for Professor Dennis Sullivan has decided to avoid extensive consideration of technical procedures and to deal instead with the larger issues of the field.

The readings in the course present a wide range of thought. *Reading in the Philosophy of Social Sciences*, by May Brodbeck, is a large, difficult-to-read selection of articles which supplies an introduction to the nature of social research. Storing's *Essays on the Scientific Study of Politics* and McCoy's *Apolitical Politics* are both severe criticisms of American political science, though from opposite ends of the political spectrum. The criticisms in Storing's volume are from the Right, generally skeptical of the validity of empirical research in the study of politics. On the other hand, the New Left writers in McCoy's volume criticize the directions which political science is now taking, contending that most American social scientists are characterized by conservatism, fear of popular democracy and an avoidance of vital political issues. By presenting opposing viewpoints, Sullivan hopes to give students a chance to analyze rather than memorize the readings. A paper discussing the

criticisms contained in one of the selections from either Storing or McCoy comprises most of the work (and the grade) in the course.

Professor Sullivan is at his best in the seminar atmosphere that this course affords. Avoiding lectures whenever possible, he uses his wide background to clarify and direct class discussion. Sullivan's main concern is to keep the interest and learning of his students at a maximum, and to accomplish this he is willing to make the schedule of the course extremely flexible. Unlike many other professors in the Government department, he is easily accessible and seems genuinely to enjoy talking to his students.

The renovated Government 50 is an excellent addition to the Dartmouth Government department. For those who are interested in changing the direction of American "bourgeois" social science, or for those who want to escape from the lecture format of many Government courses, Professor Sullivan's seminar is a worthwhile selection.

such conceptions are molded by the culture in which law evolves. Sampling the various schools of legal philosophy, the course attempts to give an understanding of such competing theories as legal positivism, sociological jurisprudence, and natural law, in light of the contexts in which they developed. Finally, Ehrmann relates these discussions to some contemporary problems which challenge the whole legal system.

Professor Ehrmann received virtually straight A's from last year's class for his overall excellence. His lectures were seen as interesting, well-organized, and informative. Importantly, they did not attempt merely to regurgitate what was covered in the readings.

The readings themselves, though criticized by some as being overly repetitive and at times difficult, were generally found to be well worth the time devoted to them. For the most part, they consist of short readings from numerous authors, in line with Ehrmann's attempt to present as broad a survey of thinking on the subject as possible.

While the reading load for the course is not light, the amount of time spent on Govy 51 is not excessive, for it has no papers, and only a midterm and final exam. Most students found the exams to be challenging and somewhat difficult, but consider Ehrmann a very reasonable grader.

The chief criticism levelled at the course as it was taught last year was the inadequate amount of time spent on "free-wheeling"-loosely structured class discussion. Last year particularly, the course was a one-way street from podium to hard-backed, soporific seats. The students never came to life. The situation got bad enough that it drove Ehrmann to nightmares. Maybe next winter's students will be better. Maybe not.

Still, Govy 51 must rate as an extremely worthwhile course, both for the competence which Professor Ehrmann brings to it, and also for the quality of its readings. It is not the type of course which will offer "instant satisfaction"; rather, provided that one is prepared to put some effort into the course, it is the kind which will stay with you beyond the length of the course itself, and beyond one's years at Dartmouth.

## Government 51

### Jurisprudence and Legal Philosophy

Govy 51's title should not scare you away. It is not, nor does it pretend to be, a "pre-law" course. Nor is it an upper-level course intended for the government major to the exclusion of all others. In fact, less than half of the students enrolled in the course last winter were Govy majors, the rest representing virtually all departments of the college. And, it would seem, properly so. For Professor Henry Ehrmann presents a ubiquitous human institution which many speak of, but few understand — namely, the law.

Through readings, lectures, and class discussions, the course examines the law as it has been viewed historically by some of the world's great thinkers — Aristotle, Kant, Austin, Holmes, Aquinas, and Pound, to name a few. It explores conceptions of what the proper functions of law must be, and how

## Government 53-54

### History of Political Thought

Last year Dartmouth was fortunate to have what few would deny was a very good teacher in Roger Masters of the Government department. Masters emphasized an approach to education which has been sorely lacking at Dartmouth, particularly within the classrooms of second-floor Silsby. Where both faculty and students tend to rate learning by counting the pages of the syllabus, Masters would concentrate on just a few books a term, critically analyzing and interpreting the text. Some might argue over his choice of books, but few questioned his ability to lead the student to a critical understanding of the works.

What was thrilling about a Masters' course was that it became a study of learning and scholarship, almost to the neglect of the material. It was the process of in-depth criticism which excited the student, who would write a detailed analysis of a paragraph in Marx and receive back from Masters a full page of comments. Although daily quizzes kept the student reading, most found the class discussions more enjoyable — though there was tendency for Masters and some of the more semantic students to get sidetracked on a particular point of interpretation.

Masters' departure (to the Paris embassy as a cultural attache) creates a serious problem for the department. There is no man currently on the staff who is as interested or as well-taught in political theory. Starzinger's *European Political Theory, 1814-1914* is the only upper level course of its kind offered this year.

Likewise, Masters' leaving has caused Professor Joe Harris of the Physics department to cancel College Course 2 (*Science, Revolution, and Moral Corruption*) which they were to give this spring. Masters and Harris had pushed very hard to get the course into the Bulletin, and had encountered opposition at almost every point by certain men who objected to linking science and moral corruption (as Rousseau had). Hopefully, when Masters returns — if he returns — his work will be rewarded and the course will be offered.

## History Introduction

History is like Reed Hall. It has always been there, and no one expects it to go away. Still, history at Dartmouth means something much different from what it did ten years ago. To decades of Dartmouth students it was a "Cowboys and Indians" course, Herb Hill fondly reminiscing about New England, and other countless narrations which any self-respecting football player could blissfully absorb. But with the influx of many bright men, the cumulative age of the department dropped in half and history became the perspective of the present, not the past.

Constant interpretation and analysis are the watchwords of historians. Professors Henry Roberts and Charles Wood fall first within this class. Roberts, particularly, has built an almost earth-shaking academic reputation in Russian history. Yet, a professor is measured from the students' viewpoint not on the basis of articles published or books reviewed in the *New York Times*, but rather on some nebulous thing known as teaching. Certainly, Roberts and Wood (in medieval history) can always count on, and very much deserve, their titanic student followings for just this reason. Perhaps all professors have clay feet, but theirs will be among the last to be seen.

Staughton Lynd said: "I had a choice between conclusively demonstrating something trivial . . . or being provocative about a matter of importance." John Adams still favors a minute-by-minute commentary of events; while Louis Morton is a reknowned military historian, but little else. On the other hand, David Roberts must hold stock in the word "provocative," never failing to alternately excite and incense a student. Very ambitious attempts to pursue "matters of importance" take shape in the work of Harry Scheiber in his new seminar, "Law and Social Change," and with Jere Daniell's new course to be offered this spring, "Black America". Another dimension of thinking comes with the teaching of Marysa Gerassi whose opinions rival her experience with Latin America. Unfortunately however, confronting anything too radically can have frustrating, if not

tragic ends. David Kubrin will not be returning.

I went half-asleep to Reed the other day. I left after two hours a little irritated, frustrated; there were no answers. A good education.

If you follow . . .

## History 1

### The History of Europe in Medieval and Early Modern Times

A long time ago the History department decided to offer a course on practically everything that happened a long time ago. After countless faculty meetings and months of intradepartmental political intrigue, the senior members of the department cast the die: the course was titled History 1. The anecdote played Charlemagne to the lecture, and though none of yesteryear's professors were actually alive before 1715, plenty of stories were told.

But all this was back in the days when "Ships were made of wood, and men were men" — and the Dark Ages were pretty damn dark. Times have changed. Professor Charles T. Wood, a noted medievalist, brings to his students his penetrating excitement about whole centuries so long ignored. His lectures approach history from extremely thoughtful, and often novel, angles. Addressing a horde of students, many of whom actually believe they can cover a millennium in ten weeks, is not easy. But Wood does it with the insight of a deposed, yet righteous, king.

The English history during this period, which is known to many only through Holinshed via Shakespeare is narrated and analyzed by Professor David Roberts. Without any of the poetry of the Bard, Roberts delivers straightforward, yet incisive, lectures. He, like Wood, teaches free from the delusion that a course which purports to cover an impossible length of time needs to even try. They are best in discussions focusing on specific historical questions such as the Investiture Controversy. Professor Jean Prosser takes over for the much maligned David Kubrin as the third lecturer in the

course this year.

Although the professors are good and their interest in delving deeper into their own fields is painfully apparent, they must ramble on, using Hoyt's *Europe in the Middle Ages* as the textual guide. Perhaps the dilettante can leave appeased, all in the name of liberal education. But for the more serious students, History 1 ends with a sigh of relief; you don't have to take it again.

## History 2

### The History of Europe since 1715

Covering the last two hundred and fifty years of Western European history in one spring term is no mean task. History 2 attempts such a feat and succeeds moderately well. Despite one hour flings at enormities such as "Napoleonic Europe" or "Europe Between World Wars I and II," most students felt they had learned some history; indeed, more of it than they had anticipated.

The course is structured around three lectures and one discussion per week. Lecturers cover only their specialty, although David Roberts provides a thread of continuity throughout the course. Lecturers center on problems and movements, e.g., "The Struggle for Wealth and Empire," rather than on esoteric facts of the past. Because so many different members of the department lecture in History 2, one of the course's main values is the student's exposure to the Dartmouth History department. The quality of lectures was considered good, with John Adams and David Roberts receiving the most kudos.

The discussions — together with one essay, one midterm, and the final — count significantly toward one's grade. Discussions were not as well regarded as the lectures, although individual leaders (both Henry and David Roberts) did quite well. In discussion David Roberts uses an extremely evocative style. Opinionated and challenging, he seems to be simultaneously for and against a proposition, and the student often leaves his discussion feeling frustrated

and wishing for more time to thrash the question around. Also, Professor Roberts gives plentifully of his time and interest whenever a student wants to see him. Unfortunately, however, he is the sole returning veteran this spring. The other discussion leaders — John Adams, Waldo Chamberlin, and Mrs. Jean Prosser — were not with the course last year. Grading is up to your discussion leader and has traditionally been moderately hard.

History 2 succeeds in emphasizing historical movements and causes, and not belaboring particulars like the date and place whereon began the War of Jenkins' Ear. In addition, frequent allusions to the contemporary scene, especially by David Roberts, make history relevant.

Nevertheless, the student can easily be overwhelmed by the frantic pace of the class as it methodically and sequentially devours whole eras at each sitting. It's just too much to digest well, and one gets the feeling he would like to stop and look deeper into many historical questions. As a survey, however, History 2 rates as a fairly good course. Though it is too big to get emotionally involved with, it does order the student's conglomeration of European history, as well as destroying the fact-and-date fetish of high school.

## History 29

### The Recent History of Latin America\*

Courses on contemporary Latin America were much in demand, judging by the turnout Professor Marysa Gerassi found in her first course at Dartmouth. The general consensus is that the demand was filled and that we have a new, dynamic, and much needed teacher in the History department.

A course that covers the history of twenty republics over a century and a half necessarily is sketchy in some aspects, and it would seem to be a feat to deliver in three months a general, analytical knowledge of the history of a continent. Yet, most of

the forty-three students felt this was accomplished and more. The history of Latin America's leading nations — Argentina, Brazil, and Mexico — was covered with the idea that wherever the three big ones move, the rest will follow (although there was a side-treatment of Chile.)

The lectures were generally thought to be extremely lucid and exciting, for Prof. Gerassi has outstanding, direct knowledge of her subject — and a real feeling for the opinions and ways of life of the Latin. In this respect, some students thought her to be a bit opinionated and "a bit Latin American." Nevertheless, her attitude was that of a teacher attempting to give North American students an understanding of subjective reactions from South American republics. All in all, excellent lectures.

There was a main text by Hubert Herring which was praised by most students for being lucid and up-to-date. Outside assignments amounted to about 300 pages a week in readings which were for the most part very readable and directly pertinent to the lectures.

Complaints were of two kinds. There was general discontent with the large number of students, a situation which tended to inhibit discussion. However, the teacher was able to promote valuable and lively interchange. Secondly, mutterings were heard about grading: some thought the two exams (the only requirements) had been graded too hard.

A change is in order but perhaps not forthcoming: cutting the size and the scope of the course. Even without major changes, however, this fascinating subject will continue to receive the treatment it deserves.

## History 38

### History of Africa to 1880

History 38 surveys African history from around the seventh century A. D., to the period preceding the last decades of the nineteenth century (1880),

when the "Scramble for Africa" took place.

The course attempts to cover an era which is much too large for even several courses. This results in very spotty knowledge of any single aspect of African history. (Perhaps with the expansion of the Black Studies program and addition of more African history courses, this problem can be solved.)

Extremely well versed in African history, Leo Spitzer gives a well organized lecture at each class meeting. The problem is that the overall course can't match the coherence of lectures. The readings in the course were not too difficult, but the names of people and places in the readings were almost impossible. Spitzer attempts to solve this problem by working with historical atlases and passing out lists of names. It seems that this name problem will persist until a much greater general knowledge of African history is gained. Africa must become more "household". Several books are used in the course and much of the information overlaps in the readings. Perhaps fewer books could be used.

Spitzer's system of grading is unique. It is probably the only course at Dartmouth where one can flunk the mid-term and end up with an A in the course. An optional paper can be handed in for extra credit and the course grade depends largely on the final exam. If you flunk the mid-term, write a paper and study what Spitzer covers in his lectures, you should do alright in the course. The average grade was between C+ and B with very few A's and fewer D's. I do not know of anyone who flunked the course, but do not take any chances.

A much needed background in African history will result from taking the course. But you will not become by any means an expert in this aspect of Black Studies unless you take more advanced and specialized courses. Spitzer can recommend numerous readings for those who care to follow up any topic. The course is good because of him and his interest. If Dartmouth ever expands the distributive requirements, it should make all students take at least one Black Studies course.

## History 41

### Renaissance and Reformation, 1300-1600

The interval separating the lives of Dante Alighieri and Michel de Montaigne represents a period of transition and flux in European history. Dante was perhaps the last great writer to express the medieval world-view, while Montaigne's works were one of the earliest evocations of "the modern temper." The transformation from medieval to modern, from the world of *The Divine Comedy* to that of the *Essais*, is the theme of History 41, Renaissance and Reformation.

The man who leads you through the trying years from 1300 to 1600 is Professor Charles T. Wood, who admits a scholarly bias as a student of the Middle Ages. It is this bias that gives his Ren-Ref course its life. Chainsmoking True cigarettes (sometimes with filter tip out), Wood seriously challenges the thesis propounded by Jacob Burckhardt that the development of the Italian city-state and the establishment of the humanist movement in the "quattrocento" represented a distinct break with the previous era. He also traces the belief in mysticism and justification by faith through the late medieval period until its ultimate expression in the revolt of Martin Luther and John Calvin. In addition to portraying the intellectual and moral climate of the times, Wood attempts to cover the major political and social developments from the anarchical situation in the fourteenth century through the rise of the new monarchies in the 1500's. This, in itself, is quite a bill, especially for a spring term course.

Something has to be sacrificed, and, last year, it was a large amount of class participation. Wood is aware that his lecturing dominated History 41, and that in past years discussions have gotten bogged down under the massive amount of material that the course includes. Still, a break from the lecture format, given the average number of students (about 10-15), would be welcomed. Wood's presentation is lucid and well-organized. When he utters his two patented swear words ("hell" and "damn"), take note — something momentous is about to be said. Slide discussions of Renaissance art may be added

this spring, but this subject was omitted for lack of time last year.

The reading is relatively heavy (and expensive), though it does complement the class meetings well. Contemporary works are intermixed with modern critical texts. Selections from Burckhardt's *The Civilization of the Renaissance in Italy* and a Heath series collection of essays on the Weber thesis are also assigned. Grading is based on an hour exam and a twenty page final paper. Wood is not an easy marker, though there seems to be no argument over his fair evaluation of students' work. He is quite open and friendly, and eager to engage in lengthy conversations on subject matter after class.

The Renaissance and the Reformation are two of the most difficult periods to present as an integral, one-term course, yet History 41 and Charles Wood do the job most admirably. It's not every day that you have an opportunity to hear a former center on the Harvard ('55) football team ponder over the love sonnets of Francesco Petrarcha or examine the importance of the Schmalkaldic League in Germany.

the historian to attempt to predict events? Are all events unique? What is the value of the past, if not as a prologue to the future?

The discussions are freewheeling and often heated, with Roberts taking the role of referee, and mercilessly latching on to irregularities in students' arguments and decimating them point by point. Required essays are returned with a flood of black ink covering nearly every page. In his efforts to induce clarity in historical thinking, Roberts rigorously challenges his students' contentions, both oral and written. The result is an extremely valuable course, an exercise both in the criticism of works of the great historians and in the creation of logical, well-constructed positions of your own concerning crucial problems of historical scholarship.

In addition to Thucydides and Beard, Roberts covers such stalwarts as Tacitus, Machiavelli, Gibbon, von Ranke, and Carlyle, among others, in his lectures. Readings from these scholars' works would be more meaningful if specific sections best illustrating the writer's philosophy of history were assigned. Trygve Tholfsen's *Historical Thinking* serves as a basic text.

Roberts will organize History 62 this spring around two fifty minute lectures a week with a longer discussion period to be scheduled one evening. Four essays of about five pages apiece are assigned, each one concerned with a fundamental point of controversy in the field. Don't be disappointed if you are raked over the coals in the first paper. Roberts encourages improvement during the course of the term. Some of his criticism can be quite biting, though it is always constructive. He does take great pains to account for his objections to papers and is always open for further explanation during office hours. Five page essays often are followed by two full pages of comments and suggestions. A take-home, open-book final is also required.

History 62 offers something often reserved for graduate programs, a study of the development of scholarship in the subject as well as an opportunity to examine the issues dividing various scholars. Roberts, of course, has his own beliefs, but these certainly do not dominate the classes. The course is a challenging and intriguing introduction to history as professional historians see it.

## History 62

### Historiography and Problems of History

The historian's business is to know the past, not to know the future; and whenever historians claim to be able to determine the future in advance of its happening, we may know with certainty something has gone wrong.

— R. G. Collingwood

The veracity of Collingwood's statement constitutes the first topic for debate in History 62, Historiography and Problems of History, taught by Professor David Roberts. Lectures are based upon the writings of historians from Thucydides to Charles Beard, while discussions revolve around specific dilemmas concerning history, such as the one proposed above by Collingwood. Is it within the realm of

## History 65

### American Intellectual and Social History through the Civil War

Scouring the minds of men dead for over two hundred years is as difficult as resurrecting their rotted bodies is fruitless. Yet, there are people perverse enough to try, and perceptive enough to appreciate this less tangible kind of history. For them, Peter Slater teaches his course on early American thought — a subject often the victim of insipid analysis and vacuous imagination. But Slater, recently of Berkeley and Henry May, adroitly counters both.

The first day of class, as unwinterized students stumble in, Slater scrawls on the board: "American INTELLECTUAL and social history." One student winces, another wakes up, and another slips into a characteristic Rip Van Winkle role which he will maintain unless some somnambulant urge pushes him to the Registrar's office before it's too late. Yet, the "intellectual" approach is a good one, as original source materials make up the readings of the course. The thinkers are met on their own ground instead of being filtered diaphanously through a historian's view of another historian's history. However, those who schedule mid-winter road trips to points west may run amuck having to sift through the writings of a Puritan, Franklin, Paine, Jefferson, Channing, Emerson, Thoreau, Calhoun, Fitzhugh, and Whitman at break-neck speed. It takes time to conjure images of the early thinkers. You have to lose yourself for a while within the prose to be struck by any sort of "mind expanding" insight (the asking price of the first paper), or even to encounter their rough-hewn wisdom.

Slater's analytical lectures temper the student's prose experience, anchoring the course within its historical context. Some of the vibrance is lost as he will often dwell on technicalities such as Puritan conceptions of the relationship between sanctification and justification. But his straight-forward approach never lapses into an obsession with fact and footnote, or obscures his own visceral attachment to the books. Imagination makes the Ideas as real as

railroads and bridges — and Slater knows it. He deserves the best of *Course Guide* accolades: "relevant", "concerned", "stimulating". Yet, such adjectives scattered generously lose their meaning, (assuming they had much to begin with.) Another word, though often forgotten, carries an integrity of its own. Simply: Slater *teaches*.

Regardless of the professor, though, the characters of this period strike many as dry at best and pernicious at worst. H. L. Mencken loved to view Puritanism as "the haunting fear that someone, somewhere was having fun". And casting a furtive, if more thoughtful glance, D. H. Lawrence saw the likes of Franklin as the archetype of the bourgeois — the symbol, nay the father, of American Babbittry. Yet, it cannot be denied that their thought remains. Maybe you don't have to be an Allen Ginsburg to bumble into Walt Whitman amidst the convoluted aisles of a California supermarket. Maybe you do. But maybe you can. "I thought you said something about History 65," you say. I did.

## International Relations

The International Relations program offers one of the few interdisciplinary programs at the College. It is a rigorous program, and while it provides a broad range of course selection, it does demand a total of some thirteen courses, including prerequisites.

As noted in the catalogue, Economics 1, History 2, and Government 7 are prerequisites. All are valuable courses, a strong interdisciplinary base, and probably indispensable to most social scientists anyway.

Required courses include International Economics, a course in International Politics (Government 56), a course in either the United Nations or International Law (Government 45 or 46), and a contemporary history course (History 52, 70, 76, or 78). A major seminar and thesis course are taken in the senior year, with a reading course optional.

Beyond these required courses, the student has the option of concentrating in an area or a discipline. Courses in anthropology, economics, geography, government, history, and sociology can be selected to round out the final four selections. For example, one can structure an African Studies focus around Geography 36, Anthropology 36, Government 57, History 39, and Economics 64; all of these courses deal substantially or exclusively with Africa. A similar Latin American focus can include Geography 33, Government 49, History 29, and Economics 64.

Students interested in the more conventional disciplinary specialization may have a more difficult time, although working with other disciplines does give them a chance to test their own.

A few students in current years have attempted a double-major with International Relations, with much overlapping. Yet again, the number of courses required for this is extremely restrictive.

International Relations is a small major, with the number of students rarely exceeding 20, often less than 10. This is a strength and a weakness. Personal contact is extensive, yet, because many of the courses are taken simultaneously by majors, and the high-level courses are open only to majors, one depends very much on the contact with these people, and this can produce a tense or stifling situation.

There are some indications of change in the program, much needed. Some of the literature that David Baldwin has introduced in Govy 56 is a good challenge to the particular bent of theory that the department has clung to for so long. Unfortunately, there are few men in the Govt. department — the mainstay of the major — who reflect any sort of radical orientation, and all hide behind the old frock of academic detachment and objectivity.

Personally, this writer would like to suggest some changes. Is there any reason that the program should limit itself to social sciences? Why can't courses in Chinese Literature, Asiatic religions, or Eastern philosophy be included? These are clearly as pertinent and valid as a Geography course, and maybe the problem with the I. R. department is its strict adherence to studying quantitative problems, and primarily, power relationships. Maybe an exposure to the humanities would add a little realism to the approach. Under the current major, International Studies, or Comparative Studies, or Areas Studies, are not possible, except as they relate to International Relations, and this, in turn, tends to raise the question of whether International Relations is an important area of study.

Why not an International Studies Major, taken out of Silsby Hall? Or, if I. R. will not stretch to accommodate, why not a separate Comparative Studies major, prescribing broad programs in the humanities and social sciences for Area Studies work, and comparative work. Berkeley has had a similar program for years, and it works well in pursuit of "liberal education". Perhaps this is revolutionary at Dartmouth, where to break down disciplinary walls is bad enough, and to cross divisional seas is worse. Maybe this kind of open season for students would stop some of the petty disciplinary quarreling and force a new concentration on something significant.

## Italian Department

One cannot really speak of an Italian department. Its professors are drawn from other fields (usually French) who moonlight a few hours each week in Italian. Likewise, its students have varied backgrounds (there has only been one Italian major in two hundred years at Dartmouth) who for one peculiar reason or another find themselves studying Italian.

Of course the most prevalent reason is Italy. The foreign study center is Florence — one of the most beautiful cities in Europe. Within the city another beautiful world materializes as one finds there most of the major works of the Renaissance. Florence is the city of Michelangelo, Dante, Leonardo — of Donatello, Masaccio, Machiavelli — and now of Dartmouth College. There are few centers so attractive in the foreign study program; none with an appeal to so broad a spectrum of interests. And prerequisites are minimal.

Florence is then the greatest asset of the department. Without it the mediocrity of instruction and limited course offerings would bury it below the level of most other departments at Dartmouth. With it, the Italian department is able to offer an outstanding and easily accessible opportunity for a rapid broadening of oneself through an immersion in culture, language, and art.

## Mathematics Introduction

For most students, the closest they get to the Mathematics department is a preliminary calculus course to fulfill a distributive requirement, or a game of football played on the GE computer at the Kiewit Center. It's unfortunate, because Dartmouth boasts one of the finest undergraduate math departments in the country. Directed (some might say controlled) by Professor John Kemeny, the department is composed of a high percentage of men who possess that elusive combination of teaching ability and achievement in current mathematical research. Interests within the

department range from the problems of introductory calculus (William Slesnick) to the development of computational programming (Thomas Kurtz) and the computer's adaptations in the social sciences (Kemeny).

Three facets of the department might be pointed out. Among the Arts and Sciences, the department has the largest graduate program at the College. There has been some grumbling among undergraduates concerning the use of graduate students as instructors, but apparently the two groups have blended well together, and the grad students have relieved other men so that they may pursue research. Secondly, the Kiewit Center has become one of the largest computer networks in the country, and will soon offer over 200 connections all over New England. The Center utilizes a large student staff and holds unlimited opportunities for the person who wishes to learn methods of computer programming and theory. New this year is the creation of a Mathematics and Social Sciences major to "provide qualified students with a background for graduate work in certain areas of the social sciences in which mathematics is employed." Nicholas Mullins (Sociology) is serving as this year's chairman.

## Mathematics 6

### Introduction to Finite Mathematics

Mathematics 6 is given in the spring term and meshes beautifully with the study habits of Dartmouth students. When the trees begin to turn green, the textbooks are set aside until the day before a test, and Math 6 grades don't seem to suffer.

Professors J. Laurie Snell and Thomas Bickel taught the course last spring, but it will be back under the direction of Professor William Slesnick this year. A change in lecturers will be welcomed by most students, since it seemed to be an almost unanimous opinion of those who took the course that Professor Snell knew the material well but couldn't convey it to his students. Professor Bickel received more favorable comments. For both men, there seemed to be a kind of exasperation that such simple material could so thoroughly confuse the student.

The course is a shallow look at such concepts as logic, sets, probability, and matrices. The course never goes very deeply into any one of these, as most of the time is spent on "practical" applications and examples. With a less than average amount of work, the average Dartmouth student can get a better than an average grade. It is a non-science major's dream for a distributive, since it does not require any previous experience with mathematical principles.

The text, *Introduction to Finite Mathematics*, by Kemeny, Snell, and Thompson, seems to compliment the lectures very well, and if the lectures become confusing, one will be able to find an understandable explanation of the material, complete with examples, in the book. Homework problems are assigned each class period, and although they often seem like busy work, they are very helpful in taking the tests. The homework is graded but has questionable bearing on the grade.

Discussion sections meet once a week and were helpful for anyone having trouble with the homework. They are not required, however, and many students never found the need to attend.

Grades are based mainly on two hour exams and a final, as well as on the successful completion of four computer programs. The exams are a good test of course material, but they are easier than the homework problems. The computer problems give a good, basic introduction to the operation of the computer, are easy enough for everyone to understand, and are fun.

Math 6 will be a more interesting course this year than last with Professor Slesnick in charge. Anyone who has the stamina to go to classes in the spring will find it one of their easier courses. If one misses several classes, reading the text will be necessary but sufficient for doing well on tests. For the person looking for a decent grade, look seriously at Math 6. But be prepared to do a fair amount of work for an A or B. It is not, contrary to some opinion, the easiest course at Dartmouth.

## Mathematics 16

### The Role of the Computer Outside the Sciences

Math 16, taught this year by Professor John Kemeny, is directed primarily toward the humanist and social scientist who wants to understand the role of the computer in his discipline. The first half of the course is devoted to an introduction to BASIC and the methods involved in using a computer. The rest of the course is given over to lectures on the application of the computer to various problems in music, social surveys, the classics and other "non-scientific" roles. Many of these latter lectures are presented by faculty outside the Mathematics department, who explain their own uses for the computer.

The enrollment for this course is large and the presentation is exclusively lecture. Last year Professors Kurtz and Kreider shared the lecture load and were greeted with varying enthusiasm. It was generally agreed that Kreider's lectures were outstanding: "...his lectures are incomparably presented and display a combination of coherence and momentum ..." Kurtz was less well received. Many students complained of his dry style, yet most felt that he was extremely knowledgeable and concerned for the students and the course. Professor Kemeny's appearance this year can only bode well, for he is recognized as one of the most stimulating professors on campus.

The books are *BASIC* and *BASIC Programming* by Kemeny and Kurtz. The reading is extremely light and concentrated at the beginning of the term. Homework consists of various programs to be performed and handed in, but these do not significantly effect the final grade. There are two hour examinations; the first stressing the mechanics of programming; the second an essay exam on the applications of the computer. The bulk of the grade is based on a term project to which most of the latter part of the term is devoted. It can be almost anything if one can think of a way to include significant computer application. Class attendance is helpful for doing well on the second midterm, but is otherwise superfluous to your grade. However the lectures

should be interesting and are worth the effort.

Math 16 fills a definite need. It provides the nonscientist with an understanding of the computer and its nonscientific applications. However unhappy your past experience with mathematics, you will find that Math 16 is understandable, interesting and, perhaps, even fun.

## Mathematics 20

### Elementary Statistics

Those interested in taking statistics this year can relax now that Professor Victor McGee has decided to devote most of his energies to work at Tuck School. While few doubted his competence as a statistician, there can be little question that last year's Math 20 was a very bad course.

Professor McGee attempted to combat the major problem of any statistics course — that it must appeal to students in the social sciences as well as in mathematics — by introducing a system of team teaching in which he, a psychologist, was teamed with Meyers (sociology), Kurtz (mathematics), and Kieth (economics). The result was total chaos, complete with four different viewpoints and sets of nomenclature.

This was compounded by the use of a text, *Statistical Analysis* by E. Vernon Lewis, which was not, to anyone's recollection, ever really referred to or followed. One student called it "a mysterious \$9 investment prompted, no doubt, by the feeling that if every other course had books, this one might as well." Had the text been readable, it would have been of great value, since an utter nonavailability of the staff required that one fall back on the lectures for a main source of information. They, needless to say, were on a par with inspirational readings from a random number table by Earl Nightingale.

There is, as they say, no place to go, but up. The question is "how far?" Statistics is the idiot-child in the house of mathematics and social science: to the

mathematician it is a "cookbook course" of little interest because it deals with application, not proof; to the social scientist, it is a subject to be approached with trepidation (from the teaching angle) because he knows only the applications and not the theory.

Dr. Itrel Monroe, fresh out of the University of Washington, will have the unenviable task of picking up the pieces in Math 20 this year. Professor Monroe, burdened with a heavy fall term schedule, admitted that he had not yet given much thought to the course. He did think though that the course would be taught in a rather conventional manner, with only one teacher and a text which would be followed. Such an approach he deemed "nice for the students, somewhat boring for the professor." Though it is obvious that his heart is elsewhere, in the realms of theory, he indicated a sincere desire to make the course relevant and valuable for non-mathematically-oriented students.

Which brings up the inevitable question — "How?" Dartmouth at present offers three lower level statistics courses: Math 20, Psych 40, and Ecce 22 — none of which are well-received, and with reason. Most of those taking Math 20 had respect for the competence of their professors, and none indicated that it was either a heavy workload or stiff grading that created their dislike of the course. Yet, the course was universally panned. One student searching for a definitive comment came up with "disagreeable," and then went on to say that he imagined this would be the case in any statistics course, given by anyone. There were some rather egregiously painful elements in last year's Math 20, but complaints, one imagines, would be universal and inherent to the subject.

The mathematicians can always retreat to their upper-level, calculus oriented courses in which theory does play a part in statistics, and would be more happy to, so it seems necessary that the social scientists come up with the needed solutions. If they do not, it is probable that statistics will remain the same boring and disagreeable subject.

## Mathematics 21

### Modern Mathematical Methods

With Math 21 under your belt, you may be more successful at the racetrack, or on the MCAT's; you may even think a bit more clearly. The areas of study are logic, probability, vector spaces, and linear algebra. These are covered in a theoretical manner; an understanding of the concepts taught in Math 21 are essential as the basis of upper level math or physical science.

Two hour exams and a final are the basis for the grade. Most students felt these exams were fair and not overly difficult. The workload was slightly above average. The readings from *Finite Mathematical Structures* written by Kemeny, Mirkel, Snell, and Thompson were the chief objects of student criticism. The writing was thought to be dull and vague, especially in the area of vector spaces where the clearest explanations are needed. The value of class attendance and note-taking varied with each of the five sections. The average grade in the course was a high C+. Many B's are given. Any student who would consider taking this course as an easy pass-fail should think again. With three-quarters of the class composed of math and science people taking the course "live," the competition is stiff.

The course last fall was taught by Dr. Barnier and graduate students Harrod, Crampton, Chipman, and Ryan. Barnier was felt to be outstanding; his students are the only ones who rated the course above average. It is a shame that Dartmouth loses him this year. The other four can be grouped together and classified as the typical graduate instructors: poor. The student-teachers were felt to be incompetent. This does not mean that the "grad" students did not show concern for their students or try to present the material well. All tried, but none had the experience required. The teaching set-up will not change much next fall, though the men who taught it last fall won't be around. But you are still likely to get a graduate student. Figure the probability of this one before selecting the course.

## Mathematics 33

### Advanced Techniques of the Calculus

Having floated too long in the hinterlands of abstract mathematics, math majors find Math 33 a welcome relief. Its content is devoted to mathematical techniques used extensively to describe phenomena of the physical sciences. Techniques are combined with theory so that the student can see the relationships between the course material and earlier math. Required for math and engineering majors and recommended for physics and chemistry majors, Math 33 has met favor with its students for several reasons.

Professor Donald Kreider can take primary credit, for the student cannot help but be affected by the contagious enthusiasm he exudes for the material, the course, and teaching. Employing a text he helped write (*An Introduction to Linear Analysis*), he emphasizes the use of the computer to aid in problem solving and for various individual projects. Professor Kenneth Gross assumed some of the lecturing duties last spring but his abilities seemed pallid next to those of Kreider. It is hoped that in the future Gross will improve, as he gains much needed teaching experience.

Math 33 is not overwhelmingly difficult, nor, as one student put it, "do the concepts require great intellectual powers." However, the course now covers even less material than in previous years, perhaps under the assumption that the less there is to learn, the more deeply ingrained it will be.

## Mathematics 36

### Mathematical Models in the Social Sciences

Dealing with one of the most exciting and fast-developing areas of mathematics today, this course introduces the student to the methodology of applying mathematical models to social problems.

There are several introductory lectures, followed by considerable work on the application of mathematics to a social problem that is particularly interesting to the student, and some in-depth exposure to a research topic with which the instructor is presently involved.

While this is a relatively new area for mathematics, the implications are already far-reaching. Anyone who intends to be involved in political science (either from a philosophical or behaviorist point of view), sociology, biology, economics, psychology, or linguistics, in the future will surely have to deal with the methodology developed in this course. The mathematics is not formidable, and is often contained in the presentations themselves. Being able to think mathematically is a more important prerequisite.

The work load is dependent on how deeply the student wants to dig into the particular problem which interests him. Last year, Professor Kenneth Bogart taught the course for the first time, and did an excellent job. This year, Professor Robert Norman, who has traditionally taught the course, will be teaching it again. While Norman does not have Bogart's reputation as a lecturer and innovator, he can be counted on to deal with the material adequately. There is room for considerable independent work in the course, which puts a large share of the burden of success for the course on the initiative of the student.

## Mathematics 48

### Introduction to Computer Science

Introduction to Computer Science is a basic course in the fundamental concepts of digital computer operations and programming languages. Basic concepts and techniques such as algorithms, indexing tracing, buffering, and queueing were taught by introducing students to a specific theoretical computer, MIX. Actual programming experience is gained through exercises on a simulated version of MIX.

Professor Hargraves' lectures were rated higher than those in his previous courses, perhaps due to his heavy reliance on an excellent text. With a year of teaching experience behind him, Prof. Hargraves seemed more at ease in this course than in others he has taught, but he still had problems communicating at times. A student with a question will, however, always find him willing to take the time to help. The course relied heavily on the exercises to teach basic concepts, and the resulting homework load was heavier than average. This was in part due to problems with the computer system. These should be ironed out this year, and the time requirement consequently reduced. However, the exercises are essential and must be done regularly.

All three discussion groups were highly rated. The text, which forms the backbone of the course, was very highly praised and is probably worth its rather steep \$19.95 price. The two exams were considered reasonably fair, if a bit on the easy side (the average grade in the course was above C+).

This winter the course is scheduled to be taught by Prof. Thomas Kurtz. With a more experienced lecturer and most of the first year's bugs corrected, the course should be a worthy investment of time for the student who wishes to delve below the surface of computer programming.



# Music

## Introduction

The music department has been the victim of much criticism over the past few years, particularly from the majors, who have complained of inadequate preparation for graduate schools. This fall, through the efforts of joint student-faculty committees, machinery is being set in motion for the restructuring of the entire department curriculum, with attention being paid to the demands of majors and non-majors alike. Tentative plans call for the creation of a year-long music history course for majors and other qualified students, upper level courses for students with limited musical background, and the introduction of what is commonly known as "applied music" — that is, course credit for instrumental or vocal lessons and performance. The theory courses are also under scrutiny, in order that they might be made an integrated part of the curriculum.

The addition of two young, enthusiastic faculty members has already brought a refreshing vitality to the "dungeons of the Hop." Mr. William Christie, whose interests cover the Medieval, Renaissance, and Baroque eras, performed in an excellent harpsichord recital in September, and Mr. David Rosen will be teaching a newly revised Music 1 course in the spring, as well as taking over some history courses. Both of these men, along with the majors, are providing most of the drive for the proposed curriculum changes — a drive which the majors hope will become pervasive. Much progress has been made. More must come.

# Music 3

## Introduction to Music

You may pass him in the hallways of the Hop, casually, as he moves along to some appointment or other; he may even see you and say a half-belated, nearly-forgotten hello. Or you may find him in class, talking about music, and around music, cajoling you to learn and to understand his great love. The "Jim Skyes Experience" may be a tired expression, perhaps, but there may be no other way to describe the man, or his course, Music 3.

In fact, why bother?

# Music 17

## Elementary Harmony

Music 17, taught by Professor Paul Zeller, is the Music department's introduction to traditional music theory. The course attacks the study of harmony from two angles. During the regular class periods students learn to write four-part chorales in the style of the "period of common practice" (the late seventeenth and early eighteenth centuries). For this task the student should be able to read both treble and bass clef with some facility. He should also have at least a small amount of piano experience, enough to play through (however slowly) the exercises he is writing. Previous contact with the piano is not specifically required for the course, but the student who can't find middle C on a keyboard will have a difficult time. Students generally enjoyed writing the exercises. They are a nice change from textbook reading and term papers, and give the student some small experience in the techniques (and problems) of composition.

In addition to the regular classes, ear-training sessions are held two hours a week (some outside listening is also required). In these the student learns to identify chords, harmonic progressions, melodies,

and rhythmic patterns. Whether or not one has a good musical ear is something only experience will determine. Instrumental background is no guarantee of being a good listener; nor does lack of experience necessarily doom you to musical deafness. See the professor before the course begins if you have doubts.

Music 17 is a prerequisite to the music major, and is also the music theory course most often taken by non-majors. The resultant disparity in musical background and ability is generally quite sizeable, and creates serious problems. The principle complaint from the inexperienced students is that they feel left in the dust from the very start of the course. Yet, since Music 17 is the most elementary theory course the department offers, the non-musical student has no place to turn for an introduction to harmony. The more talented students in the class, on the other hand, feel there is too much emphasis of pure pedagogy and not enough study of real music (some Bach chorales are viewed briefly, but little else). What is needed here is obviously two courses, or at least two sections, dividing the students by experience and ability.

Prof. Zeller certainly knows his musical pedagogy, and teaches the course with considerable energy. But he has a gruff, seemingly unsympathetic personality which disturbs many students. Those electing (or considering electing) the course should realize that Zeller's bark is worse than his bite: he is glad to help anyone showing a serious interest in the course. The Music department, on the other hand, must realize that there should be a harmony course available for amateur students of music, as well as serious, experienced musicians. The theory program as a whole is in the process of change, and hopefully by next year this problem will be overcome.

## Philosophy Introduction

Relevance, that now meaningless cliche so dear to all our hearts, has spread its diabolical reverberations far and wide, so that now even in the depths of Thornton Hall one can hear the first tentative rustlings of revolution as the Philosophy Department, like some hoary Rip Van Winkle, awakes from the sleep of the ages. Not that the department has been totally blind to the needs and anxieties of the times — a few professors, most notably Gramlich and Scott-Craig, have always received high praise from students for their diligence and interest in transforming the world of high abstraction into something that one can feel and touch. But now, it seems, there is at least a growing range of opinion within the department as to both the direction and the style of an undergraduate education in philosophy.

Some small changes have already been effected. Phil. 2, the department's perennial problem-child, is now no longer required for the major, and, in addition, the honors program has been revised to permit greater freedom for the student in choosing and pursuing an area of interest. Stern and Kososhok, men who tried hard but accomplished little, are gone, having been replaced by two young instructors, Messrs. Gettner and Zaslow, of whom, (as yet) little is known. Yet despite these promising gestures, a look at the course catalog reveals one disappointing fact: as yet the department has offered no new courses for that student, the rare one, who craves a philosophy (and an education) that can grip more of him than his abstractly reasoning mind.

For many years now the style and direction (if not the content) of philosophy at Dartmouth have been predominantly determined by the analytic interests of graduate-style education. To one who would enjoy a broad spectrum of opinions and approaches, the analytic foundations of the department are painfully obvious in any one of a number of courses in which communication (if it takes place at all) is between

disembodied intellects, as though a philosopher were no more than a logical and articulate brain and the world his objective laboratory. And the really unfortunate thing is that this viewpoint, though a legitimate one, is entrenched and virtually self-perpetuating, since the department naturally chooses potential professors who agree substantially with its established philosophical and educational assumptions. But now, as Professor Gramlich notes, some members of the department have realized that the minutia of philosophical abstraction do not involve most students and, in the words of William James, "drive back into the guts of experience."

So, amidst all the analytic excellence, where are courses covering other philosophical perspectives, including some of the rather surprising writing produced in the last twenty years? The department only admits a certain one-sidedness when it replies that none of its professors are prepared to teach some material that students might enjoy. Nevertheless, the department does deserve some credit for its growing openness to innovation, and at least the potential for further progress exists due to the Philosophy Student Union, now accepted by the faculty as a voice to be listened to. Certainly thorough scholarship and a respect for the discipline of the mind are necessary aspects of any philosophical study, but not at the expense of an equally necessary sense of affective experience (and a bit of less pedantic personal involvement.) Only when both sides are present can we talk of a sufficient education.

problems that the average student never before realized were problems. Perhaps this very novelty is one of the reasons why Phil. 1 is one of the more popular introductory courses available at Dartmouth.

The course exposes the beginning student to fundamental problems in the history of Western philosophy, with the hope that he will be able to grasp the basic distinction between philosophic thought and the normal ramblings of the untrained mind. Last year the course was divided into sections, each with a different professor who handled the subject matter in his own way. These sections were hardly small seminar groups (some had over thirty students), yet in general they were well received. Professors somehow always seem to get higher ratings in Phil 1 than in their upper-level courses, perhaps because the beginning students tend to be overawed by the seemingly prodigious intellects of their teachers (who are well prepared to field virtually any question likely to arise in an introductory course).

Of the men who taught the course last year only Prof. Martin returns. Martin was not universally liked (some students were aggravated by his almost blasé attitude), yet most were willing to grant that he knew the material and could communicate it adequately. Prof. Doney has not taught the courses under the new format, but he is known to be an able scholar and lecturer, if somewhat dry and detached. Professors Gettner and Zaslow are unknown quantities since they are new to the department this year. Zaslow, however, intends to experiment with classroom debates between students, a laudable gesture which may help bring home to the student a sense of what it is actually like to do philosophy.

The work load is generally lighter than average, with either numerous short readings or a few long ones. Hopefully the section leaders will venture away from the traditional textbook approach in order to give the student more extended contact with the original writings of the authors studied. You can count on a midterm and a final, with an excellent possibility of a short paper. C+ was the average grade, but an A or B is within easy reach if you are willing to do the work.

Phil 1 is plagued by all the faults traditionally pointed out in introductory courses. Too often the

## Philosophy 1

### Introduction to Philosophy

Philosophers do not think like normal human beings. They are capable of convincing themselves that the world is really no more than a collective hallucination, and they are more than willing to admit that we really have no idea whether or not the sun will rise tomorrow as always. They are aware of

class sessions merely rehash the readings, though this is as much a function of uninspired learning as of uninspiring teaching. Still the department deserves some credit for its increased willingness to try new approaches in the effort to make philosophy more dynamic (or at least palatable) to the initiate.

## Philosophy 2

### Logic and Language

Peter Kissin deserves a medal. Or, if not a medal, at least the annual Mickey Mouse Club Academic Excellence Committee's "Best Try of the Year" Award for his heroic attempt to breathe life back into that perennial Lazarus of the Philosophy Department, Phil. 2. Phil. 2 had earned itself a pretty spotty reputation in the past, due to two unfortunate circumstances. First, it was unanimously unpopular among the staff, with the result that it was taught by either inexperienced or reluctant professors. Second, the topic that the course is supposed to cover made it *a priori* one of the vaguest and most uninteresting ever offered. Prof. Kissin, however, is doing his best, and I am happy to report that he has been at least partially successful, and that Phil. 2 is now a pretty fair course.

The course offers two basic areas for study. From a third to a half of the term is devoted to formal, or symbolic logic. This will appeal to those students with a mathematical bent, and will be a breeze for anyone who has had Math 6. The remainder of the term is given over to philosophy of language. This is a broad heading that covers variously theories of truth, meaning, definition, and some of the rudiments of epistemology. It will really titillate none but the most fanatical Phil. freaks.

The classes are lecture-discussions, and Mr. Kissin welcomes all comments and questions. His lectures are fairly interesting, given the subject matter involved, and, unlike so many others, he seems really concerned that his students get something out of the course. About Prof. Sanford, who also taught the

course last year, perhaps the less said the better: he knows his stuff, but his lectures, as they say, run the gamut of emotions from A to B. The readings are technical: a textbook on logic and a paper or two on some topic in the philosophy of language, to be dissected in class. This reading requires little time, and except for homework assignments in the textbook, there is little that needs be done outside class. If you're a phil whiz, you can skip classes almost at will, since you know most of it already. On the other hand, if you're new to the field, classes are a must. Testing is not difficult, but tends to be very arbitrary and picayune. Good grades come with a modicum of effort.

All in all, the future is bright for Phil. 2. For the first time in years, you hear guys saying "Well gee whiz, Gus, you know it ain't all *that* bad!"

## Philosophy 21

### Types of Moral Philosophy, Plato to Mill

There are dull courses and there are courses with dull professors and courses that you take only because you have to and then there are courses you never want to go to at all, and there are professors who are merely scholars and professors who are pedants and there are professors who confuse knowledge with wisdom and even professors who couldn't care less what is happening outside of the department.

Phil 21 and Professor Gramlich fortunately are different. The course, for once, is concerned not so much with ideas in the academic context as with ideas in action, with real problems and the answers men have found for them.

Phil 21 is a seminar, limited to 16 students. It is a course in ethics, but unlike Philosophy 28, the focus is on the historical dialectic between opposing moral viewpoints. The reading list is impressive, including excerpts from the great ethereal thinkers – Plato, Aristotle, the Epicureans and Stoics, Kant, Mill,

Thoreau, Nietzsche, plus some modern figures like Abe Fortas and Noam Chomsky, and even a couple of excellent novels. Each class session begins with a student paper on the reading, followed almost in debate style by another student's critique of the paper just delivered. In addition, there is an open-book final exam and a term paper in which Gramlich encourages the student to do his own something.

Francis Gramlich is a good teacher, one of the best at Dartmouth, and also a rather wise man, perhaps because he is so thoroughly willing to be a listener. In his seminars it is easy to forget that you are performing for a professor and instead remember that you are merely talking with an informed and interesting man, talking about virtually anything that you find fitting. He tries hard to transform abstract ethical propositions into issues of real concern, and this classroom debate often focuses on contemporary problems — the moral implications of dissent, revolution, and the draft, among others. And throughout the course he maintains a subtle emphasis on the two great questions posed for the student: what is it that makes for a good life, the summa or highest good for man? and how can we as individuals maintain the necessary fine balance between duty and integrity in our relations with an ever more complicated and chaotic society.

Francis Gramlich is a man worth knowing and a teacher worth listening to, particularly if you don't always agree with him. (Words like "relevance" and "meaningful dialogue" come instantly to mind). And in these rather lean times for education, this is perhaps one of the few compliments worth giving.

## Philosophy 23

### Ancient Philosophy\*

Does the realization that you are ignorant of the West's spiritual progenitors bring the ruddy glow of shame to your face? Are you filled with glee at the prospect of imbibing some quaint ideas about being,

change, cosmogony, the soul, causation, justice, politics, literature, ethics, and zoology? Did you say yes? Then it will probably be worth your while to take Phil 23.

The course begins with a consideration of the noteworthy philosophers who preceded Socrates — Thales, Anaximander, Heraclitus, Parmenides, Zeno, Empedocles, Anaxagoras, Democritus and Pythagoras. You peruse a 337-page paperback (*The Presocratics*, edited by Wheelwright) containing the apothegmatic and often weird fragments which are all that remain of the writings of these men, as well as excerpts from ancient secondary sources, and excellent commentary. Next, you read a brief book on Socrates, who left no writings, and some short Platonic dialogues having to do with Socrates' life. Then comes Plato's short *Meno*, followed by his *Republic* and perhaps selections from other dialogues. The course climaxes with an extremely thin, and not particularly interesting, book on Aristotle, and a collection of Aristotle's writings.

Though he probably won't say so in class, Professor Timothy Duggan considers Aristotle, whose writings are prosaic and coldly scientific, to be a greater philosopher than Plato, who evinces the imaginativeness of a poet. At the risk of placing too great an emphasis upon the style of expression of these philosophers (as opposed to what they expressed), one can regard this opinion as part of a syndrome of literal and analytical mindedness that runs through Duggan's rather stilted lectures. But the lectures, of which there are three per week (the fourth meeting being devoted to discussion), present the essential ideas and arguments of the readings in a distilled, clarified, and highly organized form. They also expose the errors of reasoning that these pioneer philosophers were wont to commit in their would-be apodeictic arguments.

Unless you are unusually stupid, you will not find it difficult to make sense of ancient Greek philosophic writing translated into English. Thus, Duggan's lectures may strike you as unnecessary repetition of the readings. And since Duggan all but ignores the significance of the ideas studied, except relative to one another, you will surely be dis-

appointed if you expect an account of the relationship between these ideas and the cultural milieu in which they arose, or even an assessment of their intrinsic worth.

One senior philosophy major termed it "one of the best three courses I ever took." But this reaction is hardly typical of the majority of those responding. They gave the course an average rating mid-way between "very good" and "very poor." Phil 23 is not the kind of course that makes itself important. But for anyone with an interest in ideas that never become obsolete it could certainly be at least worthwhile.

## Philosophy 28

### Ethical Theory

Ethics, they say, is serious business: Thou shalt, thou shalt not — do it right and all the good children go to heaven. Then there are the moral cynics, the anti-christs and anti-heroes, who sneer at the very idea of moral rules. And somewhere in between are the rest of us, wanting to be both good and bad, somehow ending up as neither, confused and indecisive in the face of obvious evil, but without any viable system to make moral sense out of the chaos that we so eagerly imbibe from the media. Chaos in defiance of the agonized soul-searchings of millions of sincere American egos, chaos in accordance with the desires of millions of blood-lusting American ids.

Last winter Professor Bernard Gert led his class in ethics in an attempt to develop a complete, rationally justified moral system. Although Prof. Gert is on leave this year, applying his solvent of linguistic analysis to the confused field of psychology, there is a good chance that he will again have Phil 28 when he returns. If so, the course will continue to be a good one. There was much discussion in the class meetings, yet undeniably the fact remains that Phil 28 was primarily the vehicle for Gert's intellect. The conclusions ostensibly reached by the class were in fact

his, and though they will please no one, they still make for a fascinating and, still better, disturbing confrontation with the logic of good and evil.

Questions dealt with and answered by the system developed include: Are rationality and morality related? Does the rational man have to be moral also? Are there irreconcilable cases of genuine moral disagreement? Why should one be moral? The readings for the course (taken from books by four contemporary authors) provided the substance for the two eight to ten page papers. There was also an optional 15-20 page paper of one's own choosing offered in place of the final exam. Warning to the inert student: You'll kill the course. This can be a real thrill for those who do some thinking prior to each discussion, but the class only progresses in proportion to the amount of lively thought and consequent discussion that takes place.

Those responding to our questionnaires (all of them phil. majors) gave Gert reviews that were nothing short of fantastic. Class discussions were rated as almost always worthwhile, as were the readings, and Gert's lectures received uniform if not emotional praise. However, if you expect a detailed application of ethical principles to the real moral dilemmas of the contemporary world, you will undoubtedly be disappointed, since the philosophy department almost invariably stops short of bridging the split between thought and action. Though discussion sections were free to consider virtually any topic of interest, Gert himself chose for the sake of clarity to use strictly hypothetical examples to illustrate his points.

Professor Alan Gettner, new to Dartmouth this year, will be teaching Phil 28 this winter. He expects to use essentially the same books that Gert used, with the substance of the course involving discussions of the questions raised by the authors. Gettner frankly admits that his course will probably not be as interesting as Gert's was, and since he professes to have no super moral system in mind, this year's version of Phil 28 will surely be less directed as to its outcome than in previous years. Those who have the time might do well to wait for Gert's return to get in on a surer thing.

## Philosophy 31

### Basic Problems of Philosophy\*

Philosophy 31 is the department's attempt to do justice to that broad, esoteric, and almost forgotten area of inquiry known as metaphysics. The field is so wide, in fact, that no attempt is made to cover all the relevant problems each time the course is offered. Instead, the content is varied depending upon the inclinations and interests of the professor. Last winter's analysis of the mind-body problem, for example, will give way this year to a consideration of the concepts of time and space.

Directing the course this year, Professor David Sanford, known to many via Phil 2, is an extremely knowledgeable and competent philosopher. Unfortunately, like so many able scholars, he tends to be overly abstruse and often has difficulty in communicating his ideas to those who do not share his background in the subject. Last year this condition was even further intensified by his unfortunate choice of text, Smart's *A Materialist Theory of the Mind*, a lengthy and cumbersome work which cannot possibly be digested adequately in one term.

The work load was generally considered below average, and not at all burdensome. There were no exams and only four papers, three of which were relatively short and painless. The grading was found to be quite fair. Class attendance was a must, not only because Sanford attempted to conduct the course as a seminar, but because of the extremely small enrollment (four).

All in all, perhaps the best that can be said about Phil 31 is that changes seem to be on the way. Although Sanford characterized the course as more of an attempt to give the student some idea of what it's like to actually *do* philosophy, rather than as a survey of what others have done, he realizes that some limitation is needed on the range of material considered. Moreover, he is aware of the need for more class participation (actually a somewhat larger class might have solved much of that difficulty).

Improvements notwithstanding, it is still unlikely

that metaphysics can be made into a really gripping course for the dilettante. Accordingly, Phil 31 is recommended only for hard-bitten philosophy cranks, and should enough of *them* sign up, it might well prove fascinating.

## Philosophy 45

### Philosophy of Art\*

It seems that philosophy courses in general are structured along two or three lines, dependent sometimes on the topic, sometimes on the professor, sometimes on both. Historical development may be stressed in one case, systematic analysis of doctrines in another, but one thing is almost impossible to find in any case — the opportunity actually to *philosophise* on a completely personal level. Given that, as someone once remarked, all Western philosophy consists of a post-script to Plato, this is understandable; nonetheless, the opportunity to struggle over a problem completely independent of what Kant, Heidegger, Ayer, or anyone else had to say about it is always welcome. Philosophy 45 presents you with that opportunity.

Ah! you might say, a problem arises immediately. What if I don't want to philosophise, what if what I want is precisely to learn what great philosophers have to say about art and aesthetics, what if I want to be *taught* philosophy like I am in most other courses? Don't take the course — Prof. Scott-Craig is not going to lecture much; notes on the lectures he does give are incomprehensible the next time you look at them, and you will come away from the course with the feeling you have wasted another sum of your father's (or the Trustees') money. But here the fault is yours; that old adage about getting out of things what you put into them holds immutably for Phil. 45. This raises the point about who should take the course. If you are an English major with a consuming interest in poetic forms, an art major puzzling over the symbols in Bosch, or a psychology major considering the

intricacies of non-verbal communication, take the course. You will have what amounts to an independent research project on your hands, and presumably you will have the motivation and background requisite to the productive pursuit of your interest. If you want to learn anything about "aesthetics" as part of a comprehensive philosophy, though, don't take the course — as far as this reviewer can tell, Scott-Craig would sooner banish that word from the language than *teach* you what others have had to say about it. (It is my opinion that a study of art and aesthetic theory rests on too many other things to be undertaken by anyone other than philosophy majors, anyway.)

But this is paradoxical; why take a course from Scott-Craig if he doesn't *do* anything for you? This raises the whole question of what education should *be*, which I'm sure has been better answered elsewhere. But the strongest and weakest points of Philosophy 45 are respectively, 1) that you get to know Scott-Craig, surely one of the most interesting and engaging academics around, and 2) that you have to sit in a classroom with thirty other students to listen to him. If you do take the course, I would suggest that you go to class at the most once a week, that you take no notes whatsoever, and that you don't worry about grades or anything at all (oh, you don't have to, really). But do get to know the man, go to his office as often as you can to talk with him about *anything*. There's a whole wonderful world of demons, dreams, poetry, and yes, even some Philosophy of Art in Scott-Craig's words, a world that evades traditional modes of note-taking. Surely, this Academy can come up with better vehicles for men like him than Philosophy 45.

## Physics

### Physics 13-14

#### Classical Physics

Physics 13 and 14 are the introductory courses designed for the serious science student contemplating this area of study as a major. They are also prerequisites for Chemistry and Engineering majors. Classical mechanics, involving the concepts of acceleration, velocity, mass, energy, and gravitational and spring forces form the basis of study in Physics 13. These ideas serve as the background for Physics 14, which continues the study into electricity, electrical circuits, magnetism, and light.

The text for both courses is Haliday and Resnick's masterpiece, entitled *Physics*. This book doesn't snow the student with equations, but rather develops the important concepts in a very readable fashion. Furthermore, the reading usually parallels the lectures so that those confused in class aren't hopelessly lost. Last year, most felt that the text was the strongest point of the course.

Professor William Doyle, who taught the course last year, will be back to teach Physics 13 again this winter. His energetic approach in the classroom made most lectures informative and understandable, and his demonstrations, besides being pertinent, were usually humorous. As he acts in the guise of a character which he obviously adopted from Ensign Parker on *McHale's Navy*, Professor Doyle is quite approachable and interested in his students.

The labs, which supposedly demonstrated concepts learned in class, were "terrible." They were poorly organized and led by instructors who weren't as helpful as they might have been. Many students, however, enjoyed the computer labs which were used to compare theoretical and experimental results. In addition to the regular classes, Doyle also conducted a problem session one night a week.

Physics 14 will again be taught by Professor John Merrill. Merrill for the last two years has distributed prepared lecture notes which have worked very well.

Even with the notes in their laps, however, many had difficulty following the lectures, which were often very complex. Merrill is enthusiastically interested in his students, and in the success of the course. He sets up conferences for all of his students and often can be found in Wilder in the evenings in one of the lab sections. This past year the Physics 14 labs were conducted by a fine group of assistants and were rated quite interesting by most students. All seemed to appreciate Merrill's policy of requiring only a notebook write-up of results.

Professors Doyle and Merrill are extremely fair in grading. Doyle used a conventional system of two exams and a final. Merrill, however, has a unique approach. With five exams and a final (given on Saturdays so that the period won't be wasted) Merrill drops the worst grade in compiling the final average. In addition, students doing an outside project for a grade were allowed to drop two.

Physics 13 and 14 cover a great deal of material and the pace is rapid. Fortunately, however, the emphasis is moving away from memorization of equations and toward what Merrill calls a "guts-level feeling" for the material.

## Physics 23-24

### Contemporary Physics

The Contemporary Physics Series is a required step in both the physics and engineering majors, and enrollment in the course for any other reason would be unusual indeed. Physics 23 includes a review of classical mechanics, solids and gases, and an introduction to crystals. Physics 24 follows with quantum mechanics, electronic structure of matter and nuclear particles.

This series is built around Prof. Christy's text *The Structure of Matter*. The lectures, although they help clarify the subject matter, add little supplementary information. A large class attendance is probably attributable more to the awesome nature of the

material rather than to any inspiring lectures. Most students felt that both Christy and McBride were competent and easily approachable outside the class, but only average in lecture situations.

The most popular element of the course is the text. Students considered it lucid, concise and complete, all unusual qualities in the realm of scientific literature. A careful reading prior to the exams apparently insures a respectable outcome (The average grade was in the C+ to B range).

The labs are the least popular component. Although most students enjoyed the laboratory work itself, they thought the calculations excessive and unnecessary. Few students were pleased with their lab instructors, and none felt that the labs were a really meaningful supplement to the material offered in lectures.

Like most beginning or intermediate Physics courses, 23-24 is a necessary, if painful, step in the development of a solid background from which to move on into the more rewarding and intriguing aspects of the science. Those considering taking the course can look forward to many confused and frustrating hours in and out of Wilder, but may hope to emerge with some glimmering of what the scientific world is all about.

It is worth mentioning that, although most found the whole program a bit distasteful, a tremendous amount of information was presented, and it seems likely that this series will prove to be one of the more valuable courses in the undergraduate science program.

# Psychology

## Introduction

Creeping revision and updating has come to Dartmouth once again — this time in the form of the revised curriculum and major requirements of the Psychology department. These changes come in response to the demands of an ever-increasing number of psychology majors and the wide variety of non-majors interested in psychology courses as electives. In the past, the department has been largely experimentally-oriented, making it impossible for the non-scientifically-oriented major to escape with fewer than two laboratory courses.

Within the new framework, Psychology 40, a slightly modified version of the former statistics course, is the only requirement beyond Psychology 1. The previously required laboratory courses, Psychology 61-62, have been relegated to a higher level in the curriculum, and are replaced at the lower level by Psychology 21-22, which have no laboratories. It would be unfortunate for a major to avoid successfully all laboratory courses however, since these labs are possibly the best of the curriculum. Unlike the normal "cook book" science lab, they allow for a great deal of creativity and ingenuity, since, in many courses, the student himself designs much of the experimentation.

The non-major who is interested in psychology courses will find some welcome additions to the current program. A new advanced general psychology course, Psychology 25, has been added. This course, to be taught by Professors John Baird and Charles Lewis, will cover selected topics from Psychology 1 in greater depth, particularly those which are appealing to the students enrolled in the course. In addition, an experimental curriculum course concerned with material not in the regular offerings may be given in the winter or spring. The popular human behavior and abnormal psychology courses return as Psychology 20 and 24, with their usual excellent lecture series.

The offerings in social psychology, communica-

tions and developmental psychology, unfortunately, are still sparse. The possibility of a modified major makes concentration in one of these areas at least feasible. Although the addition of several more courses would be a welcome improvement, the current revisions should make these course offerings more appealing to students than ever before.

One recent addition to the Psychology department is Mr. William Morris, an import from Cornell. Morris, who is teaching Psychology 23 (formerly Psychology 14) this year, indicated the direction his course would take in a recent letter to the *Course Guide*:

"My approach to social psychological problems is heavily psychological rather than sociological. Thus, I am more inclined to explain behavior by examining intra-individual processes rather than social structural variables such as status or group membership. For all reasonable social psychologists, however, this is a question of emphasis rather than 'either or'. In addition I find traditional theorizing and experimentation in the field of personality sheds little light on the basic issues in social psychology."

## Psychology 1

### Introductory Psychology

From nerve synapses and the hangups of infant monkeys to penis envy, Psychology 1 has in the past few years established itself as one of the most diverse and fundamental courses Dartmouth has to offer. The course is designed primarily to provide the student with a general knowledge of psychology, as well as to acquaint him with the members of the department, and to offer a glimpse into more advanced topics in psychology.

The fall and spring structure of Psych 1 is comprised of a lecture format with various professors in the department covering their individual specialties. The lectures last year were rated very highly by the grads of Psych 1, with Professors

Rogers Elliot and Lawrence Gulick receiving exceptional praise.

The text this year is *Introduction to Psychology* by Morgan and King which is supplemented by *Scientific American* reprints and, depending on the chairman of the course, a related paperback. Previous readings were not found to be oppressive, and many students found the material relatively interesting.

Grading is based on a mid-term, final, and the best five of seven weekly quizzes. Grades are close to the college average with T-points sliding the scale up somewhat. T-points, earned by being a guinea pig for upper level psych experiments, raised the grades of some twenty to thirty percent of the students, according to Professor Thomas Tighe, fall chairman of the course. T-points were generally well-liked, and provided a good chance to make up for a weak showing on the mid-term. The exams, all objective multiple choice, made careful reading essential. Indeed, many respondents felt that questions were picayune. However, as is typical of survey courses, a B is not out of range with some degree of effort. Professor John Lanzetta will be chairman of the course in the spring and in all probability will keep Psych 1 in its present form.

Winter term this year will be devoted to an experimental revamping, although it will be different from the experimental term last winter. A particular effort will be made by Professor Virgil Graf, the chairman of the winter course, to avoid repeating in lectures what the student can pick up himself from the text. The course will attempt to bring the student closer to the lecturer and the activities in his particular field.

Last year the experimental course consisted of films shown the first half of the term, and one lecture from each of the men in the department for the second half. Hopefully, this winter Professor Graf will eliminate the films, which a large proportion of students considered the absolute nadir of the course. Although the experimental term met with a less than favorable response, Graf seems to be making positive changes which should alleviate some of the difficulties of last winter.

Last year, over six hundred students signed up for Psych 1. The fact is that Psych 1 is difficult to avoid,

and has met with general praise from all who have taken it.

## Psychology 27

### Introduction to Human Relations

The Esalen Institute, located in the Big Sur region of California, has long pioneered studies in the dynamics of human relations. There people gather out of curiosity or need to probe and touch the bodies, minds and spirits of strangers and, in turn, have their own lives probed and touched. For the past fifteen years, Dartmouth too, has had courses of this genre, under the guidance of Professor George Theriault. But the differences are weighty. Simply because it is a course, to be taken for a grade based on the fulfillment of required tasks, it does not approach the self-involvement of Esalen prototypes. A detached outlook is necessary, if only because the purpose of Psych-Socy 27 is the analysis of the dynamics of the group rather than an actual look at yourself and your interaction with others. So do not expect this offering to be a total self-revelatory exercise, but do expect to enjoy sessions of extended dialogues in which incipient thrusts are made into the protective shell around each person. Succinctly, Psych-Socy 27 is a two-dimensional effort, never quite approaching involvement in a three-dimensional world.

Twice-weekly about ten students meet for two-hour sessions devoted to tasks or topics of their own choice. Also present is an instructor, whose role is one of a participant rather than a teacher, but who will occasionally exercise his expertise to lend direction and analysis to the sessions. Each week the student must write a commentary on the sessions and must detach himself in order to analyze the proceedings.

Also required are readings (on which the mid-term is based), and a long final paper. With several exceptions, the readings were praised, though their application to the sessions was sensed as an artificial

imposition upon the natural flow of the course.

Though a worthwhile course for any student, it must be interjected that because it is a course, Psych-Socy 27 is not without self-imposed limitations.

## Religion Introduction

The function of the Religion department at Dartmouth, is to provide an introduction to the study of man's longest standing form of expression, and to furnish the opportunity for in-depth exploration for those, including majors, who wish to go on in the field. It is an academic department completely independent of the religious-life programs on campus. Its academic orientation is derived from the discipline of the history of religion, a field of scholarly endeavor which attempts to treat religious phenomena in a rationalistic manner.

Religion 1, 2 and 3 suffer from several of the usual deficiencies of large introductory courses. However, a good number of present majors were lured into the department by the appeal which it holds for students inclined toward the humanities or social sciences.

For those who go beyond the comprehensive smattering offered in 1, 2 and 3, the major requirements are among the least stringent and most flexible of any department in the college. Requirements for the modified major can be filled with courses from philosophy, sociology, and anthropology and perhaps with a few others to which chairman Hans Penner would be receptive. One aspect of the major which has come under scrutiny recently is the senior project, which consists of a term or more of independent research on a selected area of personal interest. Part of its function has been to replace comprehensive exams. Criticism from present senior majors is likely to result in a faculty reappraisal of the project. There seems little likelihood that comps would return, however, whatever the fate of the project.

The faculty is not large enough in number to cover in depth the wide range of study which the department offers and would like to offer, but it is fundamentally very sound. A particular strength is in Asian studies, where Penner's return from a year's leave and the addition of Mr. Frank Cook have significantly bolstered the program. Both teachers

will now collaborate to offer studies in Sanskrit, as well as in the traditional Eastern religions. The unfortunate loss (for Dartmouth) of Robin Scroggs to Chicago Theological seems to be admirably compensated for by a new face, Mr. M. J. Malherbe. The addition of Mr. Ronald Green to the staff has plugged a gap in the program which had been perhaps the most frequently commented on in the past few years. Arriving after two years at the Harvard Population Center, Green's interest is social ethics. While a purist might argue that his courses do not fall into the strict category of religion, they will certainly offer an historical-ethical look at contemporary issues.

The greatest problem faced by the department has been the lack of continuity among the staff. Within this generation of students, several professors and popular research instructors have moved on. Prof. Penner was on leave last year and Prof. Fred Berthold will not return until next fall. Such opportunities for further study have naturally benefited the department as far as the content and understanding that its courses offer, but the absences have made student-faculty relations less than they should be in a small and flexible department.

The potential for more rewarding person-to-person, as well as working, relationships among all those connected with the Religion department is perhaps its greatest strength. The scope of the department is wide enough to permit investigation of most any aspect of man's pervasive religious instinct, whether by the intense major or the casual intellectual interested in knowing more about his species. Expansion of the department to include a graduate program will undoubtedly take a back seat to the black studies program and coeducation in the college's priorities. However, the present set-up is far ahead of the typical American university, yet potentially could be much better than it is. A great deal will depend on whether the 10 junior and 20 senior majors can get together with the faculty, and, while avoiding programmed informality, can create a comfortable academic atmosphere (on a workable scale). The soil is too fertile to let lie untilled.

## Religion 1

### The Judaeo-Christian Religion\*

For those still haunted by the bitter-sweet taste of Sunday school, Religion 1 comes as a pleasant surprise. At the beginning of the term, students were generally wary; 44% elected to take the course pass-fail. Yet notable satisfaction with the finished course indicates that many students developed an appreciation for the subject matter.

This heightened interest is attributable primarily to the lectures, which were generally viewed favorably. Stinsen and Berthold were the favorite lecturers; Scroggs also received high marks from the "captive audience." (Although attendance is not mandatory, the staff has chosen to monitor attendance — a childish system in view of the fact that the continuity of the course is not dependent on any single lecture.) Professor Greenberg, who is clearly competent in his field, unfortunately was a bit too complex for amateurs.

Discussion groups were, for the most part, objectionable. The drabness of most precept groups was due largely to pass-failers who didn't take the course with quite enough Christian sobriety and zeal for learning. Many students felt that an added lecture, replacing the discussion groups, would have contributed to the course immeasurably.

The rotating lecture schedule offers welcome variety. There are five different professors, each of whom lectures for one or two weeks on a different aspect of Judaeo-Christian ethic. Lectures seldom propose anything different from the reading, but in many cases the lecturer strips the material clean of semantics and clarifies the issue.

The general sentiment was that the department failed to live up to its promise of livelier reading. *The Kuzari* and *The Sacred and the Profane*, in particular, bored most students, although none of the material elicited great excitement.

For those concerned with grades, a B is certainly not out of reach; 75% of those polled received a C+ or better. However, one cannot rely solely on background knowledge to land a B. In summary, the

course is not difficult, but does demand time devoted to the readings. Many students resented the multiple-choice examinations, laden with trivia. Some felt that their ideas could be better consolidated by writing a short paper.

Admittedly the staff of the religion department is faced with a difficult problem. They are dealing mainly with students who have unpleasant memories of religious education. They must decide judiciously what material to cover in what is for many students their first exposure as an adult to sophisticated theology. For many Dartmouth students, even the Lord's Prayer is too large a dosage for one term.

## Religion 2

### Introduction to Asian Religions

Religion 2 elicited a range of student response as broad as the spectrum of material covered in the course. Professor Frank Cook, the sole lecturer last year, was considered by some to be dull and poorly organized; others cryptically lauded him as Brahman.

It was generally felt that the application of the same format to Hinduism, Buddhism, Taoism, Confucianism, and various Japanese religious traditions was extremely boring. Mr. Cook, who is amiable and undoubtedly devoted to the material, unfortunately lacks the charisma to capture an audience in Spaulding auditorium.

This spring, the addition of Professor Hans Penner promises to add a little spice to the course. Penner, who has just returned from a year in Germany, focuses largely upon myth and symbol in lectures which are almost always scintillating.

Readings begin with the *Upanishads*, scriptures on Hinduism, and continue with the *Bhagavad-Gita*. This material generated a certain amount of interest and excitement. As the course approached Confucianism and Buddhism, however, the quality of this outside material declined. Admittedly, the outside material did provide some fascinating concepts for those who

managed to bulldoze through them.

The greatest student dissatisfaction was directed at the objective final exam, the only determinant of grades. Somehow it did not groove for a course of Asian religions to culminate with a bunch of multiple choice questions. Overpopulation forced Cook to eliminate the term paper. Indeed, the spiritual impact of the subject was all but lost in the crowd of 194.

Generally, students expected more than was offered. Realizing that Religion 2 is a survey course with an almost unmanageable conglomeration of important Eastern religious traditions, students still have a right to a situation which promotes closer involvement with the material. The course enrollment should probably be limited to no more than one hundred, and should meet in a more closely-knit environment. Mr. Cook whose interest in both the material and his students is beyond question, needs to present the information with electricity.

## Religion 3

### Modern Religious and Anti-Religious Thinkers

What will come to pass when Professor Fred Berthold is no longer mounted upon his podium in 28 Silsby Hall, leading the multitude of believers and non-believers who are willing to follow on a search through the important religious and anti-religious thought of recent history? If you would like to know the answer, take this year's Religion 3. Professor Edward Yonan, returning from Paris, will be conducting the class. If, however, you prefer to wait for a sure thing, Professor Berthold, who is presently on leave, returns and resumes charge again next year.

Berthold deals with the major objections to belief in God that have been raised in modern times, and considers also the response to those criticisms. Starting with St. Thomas Aquinas and a somewhat traditional approach to the question of religious belief, Berthold sweeps through Marxist and psychological interpretation, touches existentialism

briefly, and then focuses sharply on the implications of recent discoveries in the biological and physical sciences, culminating in a consideration of "radical theology" and a final presentation of his own religious thought. The readings, which rest mainly on such well-worn pillars as Darwin, Hume, Feuerbach, Freud and Huxley are, on the whole, interesting. Recent additions include Flew's positivist attack on theology, *Logic and Language*, and Ayer's linguistic analysis of the meaning of religion, *Language, Truth & Logic*. The lectures are coherent, precise and well-organized, containing important germane material. Although at times Berthold's somewhat dry delivery has a lulling effect in the post-lunch time slot, it is worth the trouble to stay tuned in, since the lectures include information beyond the readings.

If there is a flaw in Religion 3, it would have to be in the discussions which meet once a week (lectures three times). Although Berthold has tried to cut the size of the sessions, they still remain too large to be of much value. There is little else to complain about. The work load is average (mid-term, one short paper) and the final exam is a take-home, designed to encourage formulation of one's own belief rather than the regurgitation of facts. A majority of the students receive C+'s and B's, while an A is in reach with some effort.

Those who choose to take Professor Yonan's course this year can expect approximately the same course structure as in the past, although the texts may differ slightly. (He also plans to place more emphasis on religious existentialism.) For those who have the patience to wait for Professor Berthold's return, a gratifying experience awaits you.

## Religion 35

### Myth and Ritual\*

Religion 35, described in the course catalogue as a study of myth and ritual, and Hans Penner, its instructor, are inseparable. To the interested student, Penner is a religious agnostic, too skeptical and perceptive to accept that misty feeling labelled "faith" as the basis for religion, but then again, too intellectually honest simply to throw one whole aspect of man's existence out of the window. As he puts it, "Religion, for its thousands of years on earth, has done some very funny things to a great percentage of people, many of them far more intelligent than anyone in this class." Man's basic response to something conveniently labelled the "numinous" becomes the crucial issue in Religion 35, just as it is the crucial issue to the course's instructor.

Prof. Penner's fervor, though, has some major drawbacks. Lectures can often be sporadic, poorly organized, and have a tendency to jump immediately above the heads of many in the class. Two years ago, when he last taught the course, Penner spent one class period reading an article he was preparing on the nature of the symbol; the subject matter was heavy, his readings were often interrupted by musings and self-criticism, and the class discussion coincided so much with the lecture that some students were not really sure if he ever finished reading his article. On the other hand, those students who were able to follow Penner's train of thought witnessed the very creative act of scholarship; and the thrill of watching a first-rate scholar erase a phrase in his article and replace it with new wording offered by a student gave a sense of greater participation than any fifty erudite remarks cast out to a yawning class.

The readings for the course are excellent and offer glimpses into the whole field of myth and ritual scholarship, from the anthropology of Malinowski and Levi Strauss to the metaphysics of Eliade. Yet students complained that the readings were little more than cursory in relation to class discussion; what might be billed as a meeting on Frazer included the whole nineteenth century notion of the dialectic.

Others, however, who went beyond the assigned reading (at the end of the second class Prof. Penner distributed a 150 book bibliography of the topic — a masterpiece in itself) found themselves constantly challenged by new applications and continual re-evaluation of their own religious attitudes and methodology.

The papers were often brutal. Penner would analyze each page with a Jesuitical fervor, questioning definitions, assumptions, and any "external trappings" that shoddy thought might produce. One student complained that after working on a 5 page paper for a week he received a "D"; at the top of two type-written pages of criticism was underlined "You write in vague metaphors." But on the other hand, if a student found himself productively involved with a particular theory of myth or a specific thinker, he was assured of having a first-rate criticism of his work; one person rejoiced, "Getting an A from Penner is like sealing in an envelope an article for publication."

Rel. 35 is paradoxical. On the one hand, with disorganized discussions, extremely heavy lectures, and often extraneous readings, it is definitely not a course for the meek. Add to this Penner's constant probing of definitions, demand for clarification of views, and fervor for making the basic religious question the most important concern of a student's term. Yet on the other hand, the instructor is intellectually honest and attempts to force his students into re-evaluating their own relationship to religion without molding their thought. The very unorthodoxy of Religion 35 is the course's greatest asset.

## Russian Introduction

The Russian Department at Dartmouth offers a wide range of language and literature courses for either the major or the distributive seeker. Although the department itself does not offer history or social science courses, it cooperates with other disciplines in covering a wide range of related topics. Nine faculty members, two of whom have Russian as their native tongue, staff the department. Their specialties range from folklore to twentieth century literature, and encompass the classical areas of Russian literary study: Dostoyevskii, Tolstoi, Turgenev, and Chekov.

Seven language courses are offered. The three course introductory sequence will be taught jointly this year by Professors Jarotskii and Garrard. An old Russian proverb says that "repetition is the mother of learning"; and much of the student's time in the first two courses is spent in memorization and drills. Russian 3 delves more deeply into native literature. Two other language courses are required for foreign study in the Soviet Union. The program, which involves a summer abroad, is recommended for majors, but remains open to any student who is seriously interested in the language.

By offering its upper level literature courses in translation, the department opens the fascinating field of Russian literature to the non-language student. In recent years, though, the study of Russian has become increasingly popular at Dartmouth. Some students have been lured into the department by attractive, grade and work-wise, course offerings. But it would be inaccurate to assume that the field does not have a great deal more for those who seek it.

## Russian 35

### Introduction to Russian Culture and Civilization\*

Who creates a gut? Is it permissive professors, or lazy students? Probably not. Anyway what is a gut? An easy grade, a ridiculously easy work load? Probably more.

Perhaps a gut is a state of mind, the collective non-conscience of a society which dreams of "something for nothing." Maybe it's the product of a college which presumes to assert that thirty-six of its courses make a bachelor of arts — the mentality which supposes to buy a course, some *thing*, for \$265.

But a gut is not really heinous. It's somewhere your friends seem to be. It's something to be jocular about, to feel clever about, to pass notes around about, to raise your grade point to a 3.7 for law school about. Then again, maybe it is heinous; no, causes are heinous, and a gut is comfortably a symptom.

Russian 35 is an ambitious project undertaken by an ambitious man. Professor George Kalbouss (for the past year an assistant to the Dean of Freshmen as well as a professor) explores several aspects of Russian culture from ancient times to present, a task which might better be handled in two terms. The major themes of the course are Russian folklore, art, music, theater, literature, religion, and the very "way" of Soviet life. Specialization of interest remains with the student in his term project.

Professor Kalbouss himself presents Russian music, with emphasis on Tchaikovsky and Moussorgsky. Visiting lecturers tackle most other major themes: Professor Arndt talks on Pushkin, Professor Milovsoroff on art, Professor Garrard on more recent Soviet literature, and Professor Strobehn on Soviet technology. The guest lectures received mixed reactions from students taking the course, Garrard being the only one measuring up to the quality of Professor Kalbouss's lectures.

Russian 35 was found lacking in three areas. Reading for this course is not required, and those students who did do it gained very little for their efforts. This year a new reading list has been prepared, but this aspect of the course still remains largely optional. Examinations were poorly conceived. Students got the feeling that the spot-quizzes were little more than attendance checks. (Kalbouss admits that *is* all they are). The mid-term was constructed in class the day before it was given. Obviously, in a course which covers as much as Russian 35, organization of the material is inherently a problem. But the general consensus of the class was that better planning could have produced a more ordered approach.

Beyond these gripes, little could be found wrong with the course or the professor. Lectures were both interesting and informative; class sessions created a genuine interest in the material presented.

Most students agreed that they learned a great deal from the course. The evaluation of Professor Kalbouss as a gentleman could not have been higher. Students found the man knowledgeable, pleasant, and very available.

One student remarked, "You want to please him with your work." Even more laudable is the fact that Professor Kalbouss in return wants the student to be pleased with his work.

Most of the grade lies in the term project assigned at the beginning of the course. The student has free rein in his choice of topics, and although most opt to do research papers, more than a few students used the independence allowed them to produce imaginative, original projects. One group, for instance, did a case study of an American town, whose population was largely of Russian descent. Interviews with townspeople were procured, and files were made. Opportunities for this kind of work, and the generally informal atmosphere of lectures made Russian 35 unique, transcending the grade-grubbing rat-race which characterizes too much of college work.

## Russian 41

### Folk Literature and the Formal Arts

The new title for Russian 41, "Folk Literature and the Formal Arts," reflects more accurately the orientation of the course. The course is divided into two parts, the first a study of folklore, the second, a study of Russian performing arts.

The section on folklore uses examples from Russian and American folk literature. Some students felt that much of the material presented was one level removed from folk art by professional writers and musicians. Last year's text for the portion of the course, *The Science of Folklore* by Alexander Krappe, is terribly pedantic, largely outdated, and directed the course toward a dry, study of folklore. This text has been replaced this year with Richard Dorson's *American Folklore* and Edith Hamilton's familiar *Mythology*. Dorson's book is much more readable than Krappe's, and this change in texts promises a considerable change in course structure as well.

The second half of the course examines the works of Russian writers and composers, with particular emphasis on Pushkin, Glinda, Moussorgsky, Borodin, and Rimsky-Korsakov. Students cited portions of this latter half of the term, particularly the music, as superior features of the course. The non-Russians Max Ernst and Henry Moore have been added to the course this year.

All of the students who responded to the questionnaire felt that the most disturbing aspect of the course was its lack of organization. Professor Basil Milovsoroff has a tendency to ramble on in class, giving the impression that he is not sure where the course is heading. Students seemed to share his confusion. Fortunately, this year's course will have a greater number of guest lecturers.

The formal work for the course included take-home essay examinations and a longer term project. Some students found the individual projects to be fairly rewarding, and grading was most reasonable.

Although there were no Russian-speaking students in last year's class, it seems unlikely that a Russian student would have more than a very slight advantage over other students.

## Science Science 10

### Light, Color and Visual Perception

Innovations in education come slowly at Dartmouth College. Although students have long bypassed the "core" lab sciences to fulfill their science "distrib," there has been little effort or imagination toward creating an attractive non-lab distributive. Science 10, offered for the first time this winter, may mark the beginning of a trend.

The course will avoid the superficial, hodgepodge nature of many lower-level offerings by focusing on a single topic, color. It will approach color from both scientific and non-scientific perspectives. Professor John Kidder, of the Physics department, has already scheduled a visiting lecture by a psycho-physiologist from the Psych department. Kidder also hopes to get men from both art and philosophy to lead discussions on the aesthetic uses of color and its applications in modern art (Op, Pop, Minimal, etc.), and the Philosophical implications of color perception.

Potentially, this is a science distributive to be taken for its content, rather than because it is a gut. Kidder, who originally planned this course for the Experimental College, was surprised and pleased by the opportunity to give it with the College's blessing. If Science 10 is a success, perhaps we may see other courses designed along the same line (i. e., a course on sound taught by men from the Music, Physics, and Psychology departments). The day may even come when science becomes an integrated and accepted part of a humanist education.

## Sociology Introduction

Things, as they say, are in a state of flux on the first floor of Silsby Hall these days. The Department of Sociology, long a veritable academic doormat, is beginning to stir again. Present performance is still a little on the spotty side, with some definite weak spots, but the promise for the future is bright indeed.

At the heart of the new energy in the Socy department is James A. Davis, chairman and leading drawing card. Davis is a methodologist and empiricist, and his tendencies have begun to effect the entire department. He is also in that tradition of excellent Dartmouth scholars who work hard in introductory courses. Socy 7, with both his text and lectures, is perhaps the most ambitious experiment in the social sciences at Dartmouth today — an attempt to teach to beginning students methodological procedures formerly taught only at the graduate level, in order that undergraduates prepare themselves for solid and meaningful research efforts. The Socy 11 course allows for the type of research thus produced.

Not all are pleased with this methodological approach (note the review of Socy 5), but those who can take a slightly rigorous bent in their studies seem to find it worthwhile. At a more advanced level, Project IMPRESS and math and social science courses are also well beyond what most comparable schools offer in this field. IMPRESS is a particularly exciting development; on completion it will contain one of the largest libraries of sociological, political, economic and anthropological data ever assembled, in a form which makes analysis by even the rank amateur possible.

Not all is empirical in the Socy department, though those other courses tend to draw slightly less favorable reviews. In general, it is perhaps best to look to the lower-level courses, for the greatest effort has been put into this area thus far. In addition to Socy 5 and 7, which are taught by Davis, Socy 8 is being revised and shows some promise. The contro-

versial Social Problems courses of Professor Segal (Socy 6) will probably continue to appeal very strongly to one group of people and, just as strongly, turn another group off. There's really no way to tell until you actually take the course, though the course is probably worthwhile for the readings alone.

Perhaps the best thing that Socy has going for it is the attitude it takes towards students. Majors are allowed to participate in departmental decisions in all areas. More importantly, any student can generally talk (and for long stretches of time) with his prof. Accessibility and interest mark most members of the department, and some of those who perform worst in the classroom more than make it up in smaller discussions.

All in all, if you're either looking for a good introductory course, or a major which allows you a great deal of freedom, the new Socy department deserves some examination.

## Sociology 5

### Human Society

After a complete revamping of its introductory courses before last fall, the Sociology department is content with making little if any changes in Socy 5 this year. Those alumni of last fall's course will note, however, that the changes effected last spring will be retained, thus making it increasingly difficult for the ingenious student to find his way around this number.

Professor James A. Davis will again be chairing Socy 5, while the rest of the department searches for an improved text or generates statistics for the next class. Most students gave Davis the excellent rating that he deserves for his humor and his sincere attitude. Many gave him low ratings in revenge for what they felt was unjustified grading of papers.

Grades depend upon weekly two-page papers (no exams) on the previous week's reading and/or lectures. The key to the whole course is in choosing "good" subjects for the papers. Davis doesn't

appreciate students' using his time to expound their own theories. He would rather read additional statistics interestingly arranged within the framework of two blank pages.

The readings remain poor. The emphasis is on critical reading of sociological research papers. These consist of myriad theories and numbers dredged from the Reserve Room in Baker. Many commented on the emphasis on technical readings and the fact that such subjects are not readily incorporated in papers.

Statistics are also a common factor in Davis' lectures. Students, however, feel that Davis is the sole force holding each week together, and especially laud his availability and concern. He tries to involve the class, but most of the students are too bored from the preceding night's readings to even blink.

Credit should be extended to the department and to Davis in particular, for a sincere job of teaching what the students think they already know. The course structure is unique and highly acclaimed, and the work load keeps your Sundays busy.

Finally, instead of searching for a text with the perfect ratio of numbers to words, why doesn't Davis just sit down and write one?

## Sociology 6

### Social Problems

A black student yells "Whitey, look out!" The problem is immediate — the solution not readily apparent. But, the dialogue begins. Suddenly, the answer is not nearly so distant as it might have seemed before. With the urgency and impact of a streetcorner confrontation, Sociology 6 grapples with the contemporary problems of our society drug use, delinquency, racial conflict, organized crime — and attempts to reach tentative conclusions.

It is ironic, but true, that the organization of Socy 6 reflects the same confusions that envelop the course material. It is not a good course. Although the readings are excellent (from Karl Marx to Claude

Brown), they are burdensome (2500 to 3000 pages). The class is too large (200) to achieve the essential discussion of the issues, and the weekly discussion sections — implemented to remedy that deficiency — are mostly led, with limited success, by former Socy 6 students. Likewise, Professor Segal is not a good lecturer; general comments ran from "abstract and abstruse" to just plain "dull". A good half of the students responding to the questionnaire rated the lectures fair to poor in organization. Student responses also indicated that the lectures did little to supplement text material. The only highly acclaimed innovation was the student presentations, particularly those by black students.

Segal is aware of the deficiencies of the course, and is constantly revising its organization. Essays have replaced exams, readings are continually updated, and the lectures are becoming more spontaneous and informal. There is probably no professor at Dartmouth who is more aware that his course leaves much room for improvement. He generates and indeed welcomes controversy both within and without the classroom. Moreover, he is highly responsive to student criticism. For those with ingenuity who are willing to spend the time, working with Segal to improve Socy 6 could easily prove to be the most valuable exercise in the course.

## Sociology 7

### Methods of Sociological Inquiry

James A. Davis came to head Dartmouth's Socy Department after years of experience in survey research. In this sociological methods course, his aim is to teach the skills necessary to perform competent social science research, skills usually not acquired before graduate work in such fields, skills which will enable students to perform their own research and understand others' without relying on guesswork or third hand evidence.

The course is designed to permit each student a

fairly open field in the use of measures of correlation, analytic techniques, and statistical interpretation. Though frequent short exercises encourage the student to keep moving forward with the course the course grade is largely the grade given to the final paper, an in-depth analysis of a topic chosen by the individual. Although the computer is utilized to a great extent, the self-explanatory canned programs require no experience. The new IMPRESS system, now in working order, provides an extremely useful computer tool for fulfilling the mechanical demands of the course.

Davis' own book is the core for the course content; it includes everything he wants to teach, leaving the class periods for discussion and clarification. Thus it is not essential to attend the loosely-structured lectures, though many prove to be extremely helpful and informative. The book itself treats a complex topic in a lively, informal manner.

Davis' teaching is generally regarded as excellent. Relaxed, friendly and helpful, with a sympathetic ear for difficulties and extenuating circumstances, he has an excellent rapport with students. The course's own survey shows almost all the students in the course would take it again, a result not inconsistent with the average grade of B.

In summary, Socy 7 is a high-quality course teaching skills valuable to anyone involved or interested in modern social science. Combining this content with an excellent professor and a fairly open organization, Socy 7 is a good choice for anyone desiring a highly useful course allowing much individual freedom.

## Sociology 8

### Theories of Society

Professor Nicholas Mullins' Sociology 8 course is one which has quite a bit of potential as an introduction to methodology, but also one which is faced with a great many problems. Last year the

course was entitled, "Theories of Society", an ambiguous title which led one to believe that some of the classic sociological theories of Weber, Durkheim, et al. would be the center of the course. Instead, Socy 8 is a course on theorizing *qua* theorizing and not about the giants of the field. That is to say, it is a "cookbook course" following the two substantive introductory courses in the department (5 and 6) and attempting to complement the first methodology course (Socy 7).

Mullins' approach is to take the idea of a theory of sociology, analyze it, and then let the student have a go at it himself. Concepts of the variable, the concept, explanation and inference, and the theory connectedness were discussed as the preliminary to the construction of social theories about Dartmouth. The same approach is to be used this year, but hopefully without the pedantic quibbling in the classroom between Mullins and the socy majors (who constituted more than 60% of the class). Furthermore, the course has been made more rigorous by the use of the IMPRESS program for quantitative data analysis, and an emphasis on model construction. The course is one with infinite potential for this very reason: some models can be constructed with an elementary knowledge of algebra, and, at the same time, the more mathematically sophisticated have the entire realm of higher methods open to them.

It is clear that Socy 8 is a course which can require a great deal from the students. Mullins is a poor lecturer (one student complained that his two hour lectures could be given in fifteen minutes) and won't push a lazy student. But, more than this, there is only one way to learn theory construction and that is to construct theories and models. No amount of classroom discussion can replace the necessity of carefully completing the assignments. This year's course utilizes Mullins' own text, *Introduction to Social Analysis*, some literature on game theory and model construction, and will require four written exercises and one ten page essay. Few people thought class attendance necessary to do well as the only evaluation which made a difference was that of the final paper. Last year Mullins gave only "A"s and "B"s, but this practice proved unsatisfactory and has been dropped. Socy 8 is difficult to talk about. It has never

been the same from one term to the next, mainly because it is a laboratory for Mullins' book, which is constantly being revised. Furthermore, a discipline like sociology, which is an attempt to quantify what may ultimately be of its very nature unquantifiable, is bound to have an overemphasis on methodology. But Mullins is a young, interested teacher who, with some experience and organization, will be good. And so will his course. However, unless you like methodology or already have a rudimentary understanding of the nature of sociological inquiry, you will probably be better off theorizing about Dartmouth elsewhere.

## Sociology 44

### Race and Minority Group Relations

Professor Robert Sokol has drawn the enviable task of organizing one of the College's most relevant and, perhaps, most controversial courses, Race and Minority Group Relations. The themes covered are as intriguing as the course title — among them are patterns of discrimination, public opinion and race relations, consequences of racial prejudices, black protest, and desegregation.

To match the sensitive issues, Sokol employs a peculiar educational philosophy, one that must be recognized if one is to appreciate his efforts. Course requirements are determined by student vote at the beginning of the term, student-to-student exchange is maximized by student-led panel discussions with a minimum of intervention from the instructor, and, consonant with his conviction that teaching does not always mean lecturing, Sokol employs every conceivable educational device to elicit interest and involvement. The course is assigned to two double-hour sessions per week, one of which invariably includes a film and student-led discussion.

Students agree that Sokol is a much better organizer than lecturer. The selections of reading, films, and discussion topics were all endorsed with enthusiasm. Perhaps the course's most serious short-

coming is that Sokol is a sociologist teaching a non-sociologically oriented class. This is to be expected, for there is a liberal attitude towards prerequisites and few people take the course as a major requirement. The value question which faces the professor is whether to approach the topic as a behavioral science or one which is less rigorously scientific. The reactions to his lectures and reading list indicate the students prefer the latter. The reading list is moderately heavy, averaging two to three hundred pages per week. Yet the list won the overwhelming approval of the class. Eldridge Cleaver's *Soul on Ice*, Carmichael and Hamilton's *Black Power*, Heard's *Howard Street*, and Joseph's *The Me Nobody Knows* were among the best received.

Discussion also earned the high regard of the students. At times, the exchange between blacks and whites ended in frustration. This might have been redeemed, however, by the awakening of the many who were relatively unaware of the racist problem in America. A class enrollment of about seventy-five may have inhibited free discussion. Discussion groups are a consideration for this spring's offering to alleviate the problem. More guest lecturers are also under consideration.

Whatever approach Sokol decides to take this spring, his enthusiasm for the subject matter and interest in his students promise a contemporary and thought-provoking course (an anomaly among course offerings) for anyone who has a concern for the race questions facing America. The payoff promises to be emotional as well as intellectual.

## Sociology 50

### City Planning\*

The thrust of contemporary studies in urban planning is largely directed toward problems of housing and community planning. The need for reform is apparent in the decay of America's cities. The blame lies in political ineptitude, economic preoccupation and myriad other faults. Specific consideration must be given to precisely what approaches to urban study will provide the needed basis for constructive urban development. This provides the central concern of Sociology 50 (formerly Sociology 40).

Professor H. Wentworth Eldredge has described the course as "an intellectual excursion into what planning is, in all its complexity . . . an investigation into the philosophical basis of planning." The course is divided into four major sections: Metropolitan Area and Megalopolis, The Planning Process, A Functional Approach to Urban Problems, and Wholistic Planning and Urban Renewal. The course is not designed to provide immediate help for the oppressed city-dweller. Rather, Eldredge's aim is to offer an overview of planning in an intellectual and scholarly manner.

Socy 50 is potentially one of the most stimulating courses at Dartmouth. The subject matter has a headline urgency about it and treats an area in which many students are intensely interested. Unfortunately, student reaction to Socy 50 is largely negative. The main objections to the course fall within three categories: organization, relevance of lectures, and teaching style.

The intended organization is lost in the classroom. Although Professor Eldredge makes it clear at the outset that he will not spend lecture time explaining the readings, he could elucidate both the relevance of the lectures and the course's organization through commentary on and discussion of the assigned texts. The readings were generally praised but considered a rather heavy load.

Much of the reaction to Eldredge's teaching style derives from the fact that he is an authority with an

entirely different outlook than most of his students. The term "authority" indicates that he has a great fund of accumulated knowledge, is recognized as an expert in his field, and uses his own book as text for Socy 50. He is a self-proclaimed "elitist" in planning philosophy, and teaches this course from a detached intellectual point of view. These combined factors often tend to alienate the emotionally-committed, participation-oriented student. Unfortunately, there is an impasse between the enthusiastic but less scholarly student and the authoritative Prof. Eldredge. One representative comment was that Eldredge "knows a lot, but in realizing this holds himself above the student." Another student wrote, expressing a minority opinion, that he "is available to talk to and will listen to you."

Because of the scope and importance of the subject, Socy 50 should constantly be made immediate to the educational and practical needs of the student interested in urban problems.

## Spanish Introduction

Dartmouth's Spanish faculty is notably a young one. Of the seven faculty members, only two, professors Madrid and Russell, have been in Hanover more than two years. During the last two academic years, Professors Crosby, Loughran, Hyde, Coccacella, and Yudin have infused the department with a wide range of abilities in Hispanic language and culture. In addition to this new talent, department chairman Russell displays a knowledge of Spanish literature that is unique in his field. The addition of James Crosby has brought real depth to the department's coverage of medieval, Renaissance, and Baroque Castilian literature. Crosby's renown among Hispanists has lent the Dartmouth department a certain prestige.

The Spanish major here has the advantage of *belonging*; that is, the department is small enough to give the students something more than an academic relationship with the teachers. Thus the courses acquire a certain flexibility, in spite of what can be tedious readings. Lamentably, the overwhelming emphasis is on Castilian literature. Spanish-American studies are relegated to a pair of electives, under the competent professorship of Mr. Madrid. This is done, presumably, with the idea that the Latin American countries have yet to produce a body of literature worthy of required study. Contemporary Latin-American writers, men like Borges and Cortazar, definitely deserve a greater emphasis than they receive at present. It is unfortunate that the department has not contributed the kind of eminent scholarship, of which it is certainly capable, towards developing that understanding of Hispanic America which we now so desperately lack.

## Spanish 1-2-3

### Beginning Spanish

Spanish 1-3, coming on the heels of an abortive placement exam, can be the mucous membrane of the freshman year; it is always there, but never noticeable except at its annoying best. Like other introductory language courses, the series is designed to provide a firm foundation in both the conversational and literary aspects of the language.

In Spanish 1 and 2, the department launches a three-pronged attack on the fundamentals of grammar. Students spend four class periods per week with the master professor and five drill sessions with a student teaching assistant, plus several hours of laboratory work and varied written assignments. The average required weekly work load is about fifteen hours. Both courses include a mid-term and a final.

Prof. Hyde, a newcomer to Dartmouth, will handle Spanish 1 this year. Prof. David Loughran, the only veteran of last year's staff, will devote his Spanish 2 course more to the elements of solid grammar, perhaps in response to student complaints. Loughran was generally well received, but last year he was accused of slightly over-emphasizing literary points before the students had had time to develop the necessary grammatical foundations.

In Spanish 3 the drill sessions are eliminated and the student is exposed to more advanced reading in Spanish literature; with this material there is more room for class discussion and individual creativity. This year the course will be taught by Prof. James Crosby. A renowned Quevedo scholar, Crosby should provide the potential Spanish major with inspiration to continue on this rarely taken path.

## Spanish 62

### Don Quijote\*

Professor James Crosby, an important scholar of Spanish literature, will be directing Spanish 62 this year. This upper level course, devoted to the study of Cervantes' great masterpiece, *Don Quijote de la Mancha*, strikes a good combination of lecture and discussion.

The student who survives the somewhat soporific lectures will profit from the insights of a top-grade intellect. The reading, including the *Don Quixote* text in original Spanish, is perhaps the most enjoyable one could ever hope to find in a Dartmouth course. For the student not proficient in Spanish, however, the course is offered every other year in the spring, using the English translation of the text. But for those who can handle it, Crosby's course in Spanish is more intensive and rewarding.

Breaking away from the traditional, and often stale, classroom atmosphere where even the imagination of Cervantes turns into the most lifeless of academic castor oil, Crosby occasionally holds court at his home. There his students can more pleasurable penetrate Spanish art and culture over a "sangria" or a "vino tinto".

Don't let the "sangria" mislead you; the course is demanding. Seven short papers are required in addition to a final examination. Grading is rather subjective but nevertheless substantial. Before undertaking to cope with Cervantes' 16th century rhetoric, however, the student is advised to make a careful and honest evaluation of his Spanish proficiency.

But if he can handle the language and the "sangria", Quijote rides, the windmills turn.

# Speech

## Speech 21

### Public Speaking

Did you ever have the feeling that the whole world was watching you? This kind of paranoid stage fright is quickly dispelled under the tranquilizing influence of Speech 21. Designed to acquaint the student with the basic skills of speechmaking and rhetorical communication, Speech 21 will put your tongue at ease before a critical audience.

While the objectives of all sections are similar, the individual section format varies. Professors Neale and Ives require five to six speeches (to inform or persuade) each of which is followed by a class evaluation. In place of a final, Neale and Ives usually assign an analytical paper on some outside speaker. Professor James, reputed to be the country's finest debate coach, requires two lengthy speeches (preceded by a series of individual conferences) and two hour exams. Replacing Professor Burgess is a new instructor, Mr. Robert Glenn, who plans to experiment with a different approach. Glenn will devote the last two weeks to theoretical issues, studying protest novels and oratorical literature. It is his aim "to develop a critical listening capacity" in his students, stressing written as well as oral communication.

Readings in Speech 21 are limited to one text (McCroskey's *An Introduction to Rhetorical Communication*) and the number of lectures has been reduced to a minimum. Students unanimously considered speechmaking the most valuable aspect of the course, with the readings and lectures regarded as "toilsome, if not worthless." Fortunately, most of the "busy work" is covered during the first half of the term. Although class attendance is mandatory, with only four cuts allowed, the professors delight in doling out respectable grades. "It takes a concerted effort to get either above a B or below a C+." Professors Ives and Neale, though somewhat stale in their approach, were praised for their sincere interest in students; Professor James was singled out as "a superb man in his field."

The Speech department has made some interesting technological advances to aid amateur orators. Some speeches are video-taped while others are tape-recorded to provide the student with sufficient feedback. Private conferences also help to individualize the course. And, as an added incentive, the department frequently sponsors a speech contest in the spring for the more talented speakers.

Speech 21 is a painless way of building your ego while improving your gift of gab. You might just like to take it.

# Technology 20

## The Development of Technology

Do you have an extra \$260 that you would like to throw away? Would you be interested in meeting with a very generous and sincere professor who will teach you absolutely nothing three mornings each week? Professor J. J. Ermenc's Technology 20 has been a waste of countless hours for hundreds of Dartmouth students over the past six years. It is fitting that a very few words will suffice to demonstrate how hollow and how irrelevant to anything Tech 20 really is.

The course was reworked for the winter term in 1969, because Professor Ermenc was concerned over Tech 20's reputation of being a very easy course. The extra paper and the short answer exams, that he introduced, did make the course harder. Professor Ermenc in his reworkings, however, had failed to improve the course. Therefore the extra work succeeded only in making Tech 20 that much more trying an experience for the student. *Course Guide* questionnaires showed that regardless of the grade earned in the course, students found the lectures and readings very boring and non-informative and found the course itself an extremely unrewarding educational experience.

Technology 20 will not be offered in 1969-1970. Prof. Ermenc is reworking the course once more. In 1970-1971 he hopes to offer the course again, this time meeting in small discussion groups and keeping the enrollment on a strict permission-only basis. Perhaps his new approach will be effective. I hope so. Professor Ermenc knows his material and believes that what he is trying to get across is important to today's liberally educated man. Trying to get 100 or more students excited about inventive processes and technological advances from the time of primitive man up to the present day can be quite a chore, especially if 99% of those students are taking the course only because it is easy and because it qualifies as a science distributive. Professor Ermenc will never

interest that 99%. The new format for Tech 20 in 1970-1971 will change the value and impact of the course. The subject matter will still be the same, though, and for that reason students searching for a third course or a science distributive should take a long look at the other course offerings before electing Technology 20.

## Urban Studies Program

The Urban Studies Program gives students the opportunity, on an introductory basis, to learn more about the development and dynamics of the modern city. Course enrollees are also exposed to the various areas of graduate level urban study, such as Urban Geography, City Planning and Management, and, Urban Sociology and Politics. The program has two outstanding assets. First, it draws on the resources of almost every college department for courses. Second, the program offers the student various opportunities to work and study away from Hanover in an urban center.

The program is designed to be broadly interdisciplinary in nature, offering a wide spectrum of courses including Art and Architecture, Engineering, Statistics and Computer techniques, as well as the basic Social Sciences of Geography, Government, Economics, Sociology and Psychology. Participants take a total of six courses. Of these one is mandatory, and five are elected. The one required course is Urban Studies 86, an advanced senior seminar and the coordinating course for the program.

Among the most highly regarded and successful courses in the Urban Studies Program are: Art 56, Modern Architecture; Art 68, Urban Design; Economics 74, Urban Economics; Economics 83-S, Economics of Poverty; Geography 52, Urban Geography; Government 31, Urban Government and Politics\*; Math 16, The Computer Outside the Sciences;\* and, Sociology 7, Method of Social Inquiry\*. Professor Pidot's Econ 74 and 83-S won the most praise from last year's students, who cited Pidot's style of highly organized and interesting lectures, supplemented by regular, effective discussion periods. In his course on Poverty, students had the chance to study specific poverty problems in depth by preparing a substantial term paper.

On the other hand, Urban Studies 86, Sociology 33, The City, and Sociology 50, City Planning\*, were among the weaker links in the overall program, according to participants. Urban Studies 86, the coordinating course taught by Professor Eldredge, disappointed many students who thought that, for a

course designed as a senior seminar, there was a lack of classroom participation and student discussion. Furthermore, the overall presentation of the subject matter was disorganized and lectures were rarely well supplemented by required readings. Socy 33, taught last year by Professor Gordon, was a dismal attempt to analyze the social development and environment of the city. This year, however, Professor Eldredge takes on the teaching duties for the course and will try to revitalize it.

Aside from the wide range of on-campus courses, participants in Urban Studies are encouraged to obtain first-hand knowledge and experience in Urban affairs through work in the city. The chief outlet for urban field work last year was the Dartmouth-M. I. T. Urban Studies Program. During Spring term, students lived in Boston's South End community, attended a weekly seminar at M. I. T. on the "Dynamics of Urban Life", and spent much of their remaining time working for city or community groups. Each man was required to complete a term project and present it, in June, to the program adviser, Mr. David Hoeh.

Nearly all the Dartmouth students who participated, stated that the term was their most worthwhile, imaginative, creative and often, most frustrating of their College career. With similar unanimity, they described the M. I. T. seminar as the low point of the program, because it duplicated, for the most part, introductory courses already taken at Dartmouth. Other program participants saw the need for a regular group meeting with the program adviser, something which Urban Studies Chairman John Sommer intends to initiate this year.

Students in the Dartmouth-M. I. T. program gained invaluable first-hand experience and exposure in such varied fields as Urban Design, City Planning and Urban Politics. In general they began to realize and feel the tensions, frustrations and beauty of urban life. In fact several of last year's participants used their new knowledge to great advantage in attaining various urban-oriented summer employment positions. The Urban Studies staff recognizes the value of living, studying and working in urban areas and is currently working to expand the opportunities for future field study in areas other than Boston.

The Urban Studies Program currently has

approximately one hundred student participants, which makes its enrollment larger than many "major" departments. At the same time, the program must share its staff with the College's fully recognized departments. Sommer and his Urban Studies colleagues are striving to remedy this problem. The staff is also concerned with a related criticism. Frequently, students find that there is too great an overlap in course materials which results in subsequent duplication among the various course offerings. Although the presently structured program sometimes seems over-enrolled or understaffed or repetitive, its overall merit and potential clearly outweigh any temporary organizational deficiencies. The Dartmouth Urban Studies program (now only in its third year) already has an excellent reputation among the leading graduate schools for its thorough preparation in the various urban disciplines.

\*These courses are reviewed in detail elsewhere in this *Course Guide*.



# Intra-Departmental Student-Faculty Cooperation: Golden Shovel or Educational Innovation?

One of the most popular pastimes among those concerned with seeming to be concerned on college campuses has been to decry the lack of "meaningful social and intellectual interaction" between stuffy and reactionary professors clawing their way to the top of their professions in battles of blood-splattered editions and esoteric investigations and the poor beleaguered students from Darien, Shaker Heights, and Bryn Mawr who have been cheated out of taking full part in the individual exploration and rational (sometimes) dialogue which we call education. Pouring out of College Hall, the deprived children somehow find their new autos and buzz away over the hills past faculty duplexes in search of mimeograph machines to voice their rightful anger at the coldness and selfishness of the rich and selfish teachers who care more about publishing another book of investigation into the effect of mazola oil on early nineteenth century Albanian economic geography than in passing a pipe with their really sensitive disciples. And it takes so little aluminum foil....

But, be that as it may, a cursory and yet incisive look into departmental student-faculty communication would be appropriate, if only to give the Daily Dartmouth something to do an "in depth" study on. Contrary to what one might think from the clouds of red-taped commentary floating out of Robinson and College Halls, this review can be relatively short and sweet as the interest of the average Dartmouth student in the life of the mind is even shorter. After all, this college is an academic institution, not an intellectual one, as I heard from a wise, and fortunately, unpopular dean, now since departed to wield his golden shovel in equally fertile

and more lucrative fields surrounding J. Walter Thompson, Inc.

First of all, what kind of student-faculty cooperation re curricula policy, planning, and the like is there in the big departments? The answer is a conditional *none*. Last year the Government Department was faced with a small group of students who wanted to take an active part in helping to organize courses, involve themselves in course content, and comment and advise on the qualifications of teachers. A committee was formed which soon died. Four reasons were given by the ringleader.

1. The department is too big.

2. There are too many sub-subjects in the department for unified student interest to the extent of taking part in departmental committees on curricula etc.

3. The faculty asked that a mechanism be set up to assure representation of all majors (and how to include the opinions of non-majors as well). Various ideals were proposed and nothing was decided. (It is amusing to note how the organization of department student-faculty committees reflect the nature of the discipline.)

4. Government is a catch-all for all those at college simply to go to college. From there one goes on to business or law school. Predestination and another yawn.

Much was afforded the majors with the formation of such a committee. The department even indicated it might let majors vote in regular faculty meetings. But out of about two hundred majors, no one could be found to develop a channel for student participation in departmental policy. You can figure that most of these majors will, however, join the Dartmouth Alumni Association of their area within ten years.

The present writer also checked into the other big departments - English, Economics, Psychology, etc. Nothing could be found that would indicate more than a passing interest (usually revolving around grading systems and other statistical questions) in the nature of the teaching for which each major was paying more than two hundred bucks a course.

The answer for this lack of interest must lie with the nature of the Dartmouth student. Do most people

come to Dartmouth to learn or do they simply come here as a part of the ritual leading to a continuation of their place as educated suburbanites earning at least 24,534 bucks a year? One has to have gone to college, but, unfortunately, for most of us, that is enough.

All is not neo-League of Women Voters, however. In the small departments, there are rumors leaking out of departmental rest rooms that a few majors are actually interested in their subject matter. Philosophy majors and their department have gone far in the area of communication. The Philosophy Student Union, organized in September of 1968, has actually involved students in departmental policy. The Student Union, in a three year agreement with the faculty, sends three representatives to department meetings. Two of them can actually vote on all matters excluding faculty appointments, tenure, and the like. The Union has suggested topics for seminars, asked for the abolition of certain course requirements and gotten it, and has suggested new major course sequences. Perhaps most indicative of the spirit within the department is the high attendance (over fifty per cent of the majors, numbering a little over thirty) at Philosophy Student Union meetings, although attendance has slipped somewhat of late. While this agreement is a three year venture, there is little doubt among most Philosophy Department personnel that some similar type of arrangement will continue. Major-faculty consultations are even going on regarding the structure of future graduate programs to be offered by the department.

The Music department with only a dozen majors is doing similar things but in less structured style. The faculty meetings have been thrown open to majors. There are meetings of all the majors in which policy suggestions to be made to the faculty are decided upon and occasional colloquiums are held between students and faculty to discuss questions of course content and organization.

The Anthropology department, being a very small organization, is able to do even more in the way of developing close working relationships between faculty and majors. While the comment by one member of the department that the department is "one big family" might be an exaggeration, there is

no doubt that this department offers the most possibilities in the college for working closely in research and study with a professor, without at the same time having guilt feelings about "brown-nosing!" Besides the extremely favorable student-faculty ratio to encourage close cooperation almost on the graduate school level, there are very open-ended office hours and Wednesday "paper bag" luncheons for all majors and faculty where anything can be discussed and proposed.

In the sciences, little outside of the formation of the usual committees has been done. Biological Sciences has two students and five professors on a committee on undergraduate affairs. Chemistry has three professors and two undergraduates, and Mathematics has an Educational Policy Committee comprised of two grad students and two undergrads, along with three professors.

It is in the religion and sociology departments that the most far reaching organizational changes have been made.

The Religion department has opened its faculty meetings to all majors and given the majors' two representatives the vote on all matters dealing with student affairs directly (i.e. excluding student consideration of tenure etc.) Senior majors are taking part in the interviewing of prospective faculty members and are advising the faculty about the hiring of such men. An "academic assistant" post has been created. The academic assistant would be a paid senior major who would coordinate faculty-major meetings and act as a undergraduate representative to the faculty. Such a major would also teach a precept of Religion 1. Colloquiums on departmental subjects and social gatherings for majors and faculty are to be increased in the future. While attendance at such meetings in the past has not been universal, a high percentage of majors seem interested in such co-operative efforts. The relatively small size of the department (thirty majors) makes such an arrangement easy to initiate.

By far the most far reaching changes in student departmental power came about last fall in the Sociology Department. In this department, the faculty invited students to "full participation in departmental decisions". Majors are on all depart-

mental committees and play important roles in faculty recruitment, decisions on curricula, and course requirements. What is perhaps most significant is the new and heretofore non-existent student role in tenure considerations. The department brochure claims that all majors are "members of the department" and everybody, faculty and students, have equal voice in policy decisions. In the case of a division of opinion between majors and faculty about the hiring or firing of someone, both parts of the department would send recommendations to the Dean of Faculty.

At Dartmouth we have the seemingly paradoxical situation of student-apathy in the large departments and real interest and innovation in the smaller ones. Perhaps undergraduates who choose majors in smaller and more esoteric departments are naturally more intellectually interested. The fact that they have chosen a smaller department would at least usually indicate a greater curiosity about new and strange ideas and a greater interest in experimenting with new methodologies and areas of thought. Those who major in the larger departments tend to do so simply because its subject matter is at least sketchily known and the procedures for dealing with such subject matter are well known and not very difficult to answer. "The Harvard Lampoon" came out with an issue a few years back which included an all purpose history paper and all purpose critical essay on English literature which could be used regardless of the specific topic at hand. Just plug in a relevant name or two and a couple of "meaningful" (what does that word mean???) words and you get your C-Plus. The present writer, in his own essays has often done similarly, and has done better than in many fact-filled papers dripping with footnotes and sweat.

Also, as has been pointed out, many people pick certain courses because these courses have traditionally been part of a natural progression through college (without too much cerebration) and on to professional school. Too many new ideas tend to upset one's well-planned, or sometimes even unconscious, arrangements for being at college. "If you want to apply to law school you major in history or government", etc. This kind of vague career orientation tends to deprive a lot of departments of people

interested in the here and now of learning. Unfortunately, this kind of attitude tends to spread from the majors and students in a large department to the faculty and we see a real lack of interest in the bigger departments with meeting with students. One has only to walk up to the second floor of Reed Hall and try to find a history professor to see how apathy works and travels both ways. English professors are as bad, spending their time either writing new books or out on their Vermont farms feeding the pigs or tapping a maple. Sometimes one gets the feeling that some faculty members commute from Las Vegas for classes and then catch the first plane back. Some professors seem to disappear for weeks.

In the smaller departments, there is real interest in making the development and functioning of a department a cooperative effort between those truly interested in the ideas being presented. Maybe some kind of subdividing of the larger departments into smaller sub-departments based on the study of specific areas within the major subject would provide an environment for closer faculty student relations within the particular disciplines. For instance, possibly there could be a sub-department of urban affairs under the government department, or a sub-department of Asian History under the History department. These sub-departments would report evaluations and advisements regarding methodology and curricula up to the department chairman.

This brings us to a big stumbling-block — the Dean of Faculty's office. The Dean of Faculty, in collaboration with the divisional chairmen, has powers which can negate many internal decisions made by members, both student and faculty, of a department. This, in itself, may not be a bad thing. The Dean of Faculty must oversee the whole operation of the college of Arts and Sciences — particularly as regards appointments and tenure — and seek to prevent departments from over-loading with tenured men, which might eventually damage its quality and flexibility. Ideally, the Dean of Faculty, with his cross-departmental concern for the long-range quality of education at Dartmouth, can balance the narrow academic and intellectual priorities of each department.

Yet, if the departments are to be made truly

innovating organizations, and student-faculty committees truly innovating bodies, this bureaucratic connection should be modified so that, except in the most extreme cases, the departments are independent in policy power. Which is to say, to have strong student-faculty committees and departmental self-government, each department must demonstrate an awareness of (and a willingness to respond to) the long-range quality of education here. This would seem especially necessary as we move toward increasing inter-departmental coordination.

Changes have been made in some departments which would seem to indicate growing undergraduate interest in the subject matter they are paying so much to study. But so much of the noise heard about more "inter-action" turns out to be mere parading of cliches. When time and energy is required the protests fade and the mimeograph machines become rusty. What is required is a long-term commitment by the students to creating a new concept in academic departments. This concept would involve the acceptance of one's cooperative responsibility in the very social act of learning as opposed to the current employer-employee task relationship between faculty and undergraduates respectively.

Robert Whitcomb '70

## The Dartmouth Foreign Study Program

There has been an important shake-up in the administration of the Foreign Study Program over the last year. Professor Rassias, its former head, now is in charge of only the Foreign Language Program, which offers elementary language in foreign countries. The weightier Foreign Study Program is now under Professor Bradley of the Classics department.

Things have now been reorganized and decentralized. Each separate program is now directly under the control of the appropriate department. For instance, the program in Mainz will now be administered directly by the German department, not by the central foreign study office as before. Prof. Bradley is interested in "enlarging the concept" of foreign study to include many disciplines of the college and in toning down what has been a language department orientation in past years. The program is now bent on expansion, eventually to the place where each Dartmouth student will participate in some form of foreign study as an integral part of his liberal education.

One difficulty we find in evaluating the Foreign Study and Foreign Language Programs is that mechanical and academic deficiencies in many of the programs are counterbalanced by the excitement of travelling in Europe, exploring a new culture, and experimenting with a new language. This difficulty is illustrated by the fact that while there were real weak spots in almost all of the programs they were all recommended because the students had a good time. In the analysis of the programs by the various departments it should not be forgotten that in spite of general enthusiasm there is still a good deal to be done in making the academic experience comparable to the social and cultural experience.

Offerings for this year remain the same as those of last year reviewed here, with the addition of Sierra Leone (new this year). The Lyons center will not be used this year but may be next year. Next year will also see the inauguration of a Classics department group in Rome.

Applications for foreign study for '70-'71 should be in by the end of fall term. Foreign Study and Foreign Language offices are in Dartmouth Hall.

In all of the programs except the one in Greece students stayed for at least part of the term in the homes of native families and nearly everyone was impressed and enthusiastic about this opportunity for learning both language and local culture. "My family was my learning experience," said one veteran and he was echoed by student after student in country after country.

A general formula of one grammar course, one seminar-type course and an independent project varied from group to group and changes can be expected here with the new decentralization. Grammar courses were almost universally criticized both for their content and for their leadership. Native instructors have generally been hired to teach these classes.

Prerequisites for the various programs should be checked with the appropriate departments. They can change, and it should be noted that towards the time of the deadline when a particular program's quota has not been filled, prerequisite requirements are often relaxed.

Money did not seem to be a problem to most who have already gone. Generally the frugal person saved money and the spender found a lot of things to spend money on.

The foreign study program was heartily recommended, often in spite of academic and organizational drawbacks, which in a young program are still in the process of being alleviated. Why? An increased understanding of the world, a new perspective on America, a thousand other reasons, personal and general. Ask a veteran.

Comments and criticisms of the individual programs follow.

### **Bourges, France**

If your social life sputters in Hanover, don't expect it to improve in Bourges. While that consideration may not be your reason for going abroad, a major complaint of most participants was the lack of interaction with French students of their own age. Bourges is one of the few locations serving as a foreign language center as opposed to a foreign study center. (A foreign language program fulfills the language requirement, for instance French 1, 2, 3, while a foreign study program involves more advance work after the completion of the language requirement.)

In addition to the basics of the language, students are offered seminars in both French civilization and literature. Last year these courses were received with mixed reactions, the native French instructors generally being given poor marks and the Dartmouth professors sent from Hanover to Bourges very high marks. The hiring of higher quality French instructors this year promises to improve the seminars and the daily two hour language drill session which suffered seriously from the inexperience of the local instructors.

Many students who were in Bourges were repelled by its provincialism, but that reaction was contrasted, if not balanced, by those who enjoyed the "quaint" atmosphere representative of what one student called "a different age as well as a different place."

### **Toulouse, France**

Pitfalls in the Toulouse program were not hidden. All students answering questionnaires agreed that the grammar course was useless and that the professor was a disaster. Another complaint was that the classes, which were taught (in French) at the University of Toulouse exclusively for the Dartmouth group, encouraged too much inter-American contact. This remains a problem, although students are granted "free auditor" status at the University.

Social activities are, as usual, what one makes them, although a school with 8,000 girls isn't exactly the LaSalle Seminary. The France-United States Association had a wide variety of activities ranging

from discussion to parties as did the Sporting Association, which sponsored a Dartmouth team in the intra-city basketball league. Also, although it only snowed twice in Toulouse last winter, the skiing opportunities are excellent: a weekend trip to the Pyrenees, including transportation, skis and poles, lift tickets and lodging, costs \$8.

Whatever the drawback to the Foreign Study Program, the returnees unanimously endorse the Toulouse stay, primarily because of the foreign living experience and the perspective on North America. As one student puts it, "once you've stood on the French side and looked back, Frank Borman, SDS, and the two-cars-in-the-garage-in-Shaker-Heights never look the same."

### **Montpelier, France**

The Foreign Study Program at least at Montpellier presents the anomalous situation of being a valuable learning experience in which the formal courses are, for the most part, basically irrelevant. Two literature seminars, weekly conversation sessions and a 40 page independent project constitute the formal requirements. Seminars were reported to be basic to the point of superficiality, while the conversation class often degenerated into a forced discussion of the daily newspaper.

In particular the project was regarded as a real burden. Research materials were often inaccessible (getting books from the bureaucratic French library system was as rare as the DCAC coming out for beards and sideburns) and not a few students arrived in Montpelier to find that their project was unfeasible or that it could just as easily have been done in Baker. But after the complaining was over all returnees recommended the program. In spite of difficulties it is a total experience in a foreign country for three months, living with a French family (they come highly recommended), and speaking French almost exclusively. The work load is light, allowing time for travel and the good food and mild climate provide a sharp contrast to the Hanover plain.

### **Caen, France**

Academically, the program at Caen was a failure, but like almost all of the Foreign Study programs other factors made it a worthwhile experience. Courses included French language, French civilization, a seminar on Voltaire and archeology. The worst pan was for the French language course and without belaboring disasters of the past all courses were severely criticized with archeology coming out the best. One student observed that "the courses in essence were lousy, ill-prepared, intellectually inhibiting, and prepared for the first group and haven't been changed since."

In contrast to other centers the independent study project was viewed as the redeeming feature of the program, perhaps because it was the only area of freedom. The project, though, remains what the student will make of it, and since it is graded back in Hanover, is subjected to more thoughtful criticism than the student is likely to find in Caen. As usual there was ready praise for the experience of living abroad, speaking French, knowing a family and eating good food. Rumor has it that three of the 12 who went couldn't face a return to Thayer and decided to stay.

### **Strasbourg, France**

Strasbourg was new last spring and is the largest center in France with over 400,000 people. The city has been described as beautiful, historic, provincial steeped in tradition and in the spring, rainy. Modern skyscrapers stand in contrast to the Old City and strong local tradition has fostered a dialect with origins more German than French. As in so many other programs students reported the academic structure to be weak with complaints ranging from poor teaching to arbitrary grading and inadequate use of language lab facilities. Apparently the local university was also poorly informed about the capabilities of the Dartmouth students.

The classes themselves consisted entirely of Dartmouth students and so contact with French university students had to be sought elsewhere. Life

with the families was reported to be very good and Strasbourg's central location in respect to the rest of western Europe made travel easier.

### **Salamanca, Spain**

Salamanca lies 200 kilometers northwest of Madrid, offering few of the cultural attractions of the capital but possessing some of the finest cathedrals in the country. Most everything is reported to be in walking distance and the program is distinguished by a two week travel period beginning in October. The travel period was generally considered the most important part of the Program providing an overall view of Spain lacking in the work in Salamanca. Requirements include the basic 1, 2, 3 plus Spanish 7 or 8, Spanish 11 and Spanish 21 all of which, according to many students, are very adequate preparation. The usual grammar and literature courses combined with the independent project to form the academic structure. In the past two years the program in Salamanca has grown considerably more rigorous in response to its previous reputation as a gut.

### **Costa Rica**

Last spring both Foreign study and Foreign Language Programs were based on Costa Rica. This small republic offers a rather diluted introduction to Latin American life simply because of its stability, conservatism and American cultural influence, although, as one student pointed out, there is less chance you will be shot or kidnapped in San Jose than there is in other parts of Latin America.

The Foreign Language group had the more structured of the two programs with three or four hours of classes each morning in conversation, grammar, pre-Columbian history and literature. In the afternoons there were one or two lectures given by people from outside the University on various aspects of Costa Rica itself. There was a consensus that grades were handed out in large measure according to overt expressions of interest in the program. Interestingly, many of those in the Foreign Language

program were not there to fill a language requirement but to pick up a third language.

The Foreign Study program worked in Meso-American archaeology and Latin American literature in addition to independent projects. The Foreign Study group worked at the University of Costa Rica in San José while the Foreign Language group worked at the Centro Cultural Costarricense-Norteamericano in San José.

As prospects go in the Foreign study programs the social life was reported to be good and the families were universally enjoyed.

### **Freiburg, Germany**

Word has it that this is one roadtrip that is a must. That includes non-language majors as well as the hard core. Participants in the past have come from a wide variety of backgrounds including English, history and religion as well as German. Freiburg is a picturesque little town of about 150,000 which lies at the southern tip of the Black Forest, and looks like something out of the Brothers Grimm. You are within easy striking range of France, Switzerland, Austria, Italy, and, as some have proven, such places as Istanbul. Not only is the location excellent for travel, but the program is structured so that you have the time to take advantage of the availability of the rest of Europe.

In addition to travel opportunities Freiburg itself affords excellent cultural facilities. If, however, this proves not to be your bag, then there are the quaint, but practical, inns and *Weinstuben* which serve that German beer which makes American beer taste like warm piss. Except for the *Weinstuben* there is little formal connection with the university and so some imagination must be used in the eternal quest. Again the families were praised as being important to the experience abroad.

Prerequisites include German 1, 2, 3 plus three upper level courses and here as in all Foreign Study locations pertinent courses in art, government or history before leaving Dartmouth can make the term more interesting.

### **Mainz, Germany**

Lack of organization and confusion over course options diminished the success of the first year in Mainz (last spring), but the takeover of the program by the German Department could turn this Rhein River city of 150,000 into one of Dartmouth's most worthwhile foreign study centers. The clear advantage of this program is unqualified admission (after passing a nominal language examination administered in Mainz) for the semester to the Johannis Gutenberg Universitat, where the opportunities for meeting German students and for study in history, literature, and music are tremendous. Another option offers study of theatre production under professionals connected with the state theatre in Mainz. Admission to the program requires only one course above German 1, 2, 3 but a prior speaking knowledge is such an aid that German 21 (even twice) is highly recommended. Seek out a catalogue of the Universitat in the Foreign Study Office to check course and credit possibilities with the departments at Dartmouth.

### **Florence, Italy**

Just to be in Florence is an education and that is the approach you should take to Foreign Study. Last year's program in Florence was the first and everyone agreed that there were problems with organization. Nonetheless, the "open minded intelligence" of Professor Lawrence Harvey, Romance Language Director from Dartmouth, went a long to correct this deficiency. Except for the grammar course which is being changed, the courses were above average: contemporary Italian Poetry, Italian Political History, and Renaissance Art.

No more than Italian 1-2 is or should be required for admittance to the Program but the student who wishes to make the most of his stay will want to have some preparation in elementary art, classical music, and the rich history of Florence. The work load was generally conceded to be somewhat lighter than an equivalent term in Hanover, but extra time was and should be available for extensive sight-seeing. Grades

were based on a combination of class participation, papers, and exams.

Each student theoretically stayed in a private home having a young man or woman of similar age. When this turned out as planned, the arrangements were excellent, in terms of learning the language, meeting other Italians, and, of course enjoying Italian food (Chianti has it hands down over milk.)

An overwhelming majority recommended the program for majors and non-majors alike. One student even went so far as to say: "Anyone who goes through Dartmouth without taking advantage of some form of foreign study should not be allowed to graduate."

### Greece

Ten students, a professor (and his wife), three cars and the road: spring term in Greece is good. Accommodation in hotels, private homes, boats, trains, and fields, with meals in small taverns is at worst interesting and much better when one develops the peculiar form of endurance called for by a rigorous schedule (six to eight days on the road broken by brief rest periods in Athens) and bottles of retsina.

The Classics Department seeks a varied group for this trip and gives it a large measure of freedom. Regrettably, the lectures deal exclusively with the ancient culture and so are too specialized to cater to the diverse needs of the group. Adaptation is possible, though, and the wide range of interests (only one student archaeologist) is an important aspect of the trip. The direction of informal discussion is determined by the students. The term is very much of their making. The professor provides the organizing framework and a pervading historical mood.

Three courses, mostly classics, are required before the trip. Modern Greek (with the incomparable Chrysanthi Bien) is no longer a prerequisite but should be. The outstanding advantage of the whole experience is the travel. Highly recommended for the restless and energetic.

## The Tucker Foundation Internships

Traditionally, the education one received at Dartmouth College was something far removed from the complexities and problems of the world outside of Hanover. Scholars spoke of the value of "ivory towerism" and the advantage of being away from the "real world," the beauty "of being irrelevant". Education was a time to contemplate and rethink one's assumptions, a place to "get a grip" on life before heading out into the professional or business world.

For many students in today's Ivy colleges (as well as in many other fine institutions throughout the country), the cry for "ivory towerism" is misleading, for many of them have always lived in an ivory tower of one sort or another. Whether they come from Greenwich or Shaker Heights, Glendale or Lake Forest, or from the vast number of small towns and cities around this country, many have never come in contact with lives of poverty, prejudice, and constant danger. They may have met the man who picks up the garbage or shines their shoes, and he seems like a nice man, but how many have ever been out to his house or met his wife or have seen where his kids play?

As we become more aware of these problems — of prejudice, poverty, the causes of juvenile delinquency — and seek to find ways to improve the conditions which promote them, it has become obvious that institutions and organizations must make attempts to "educate" men to this world to which they are totally unaccustomed. More and more institutions, particularly colleges, have begun to recognize the necessities of such innovations. At Dartmouth, through the auspices of the Tucker Foundation, the College has made provision for students to leave Dartmouth for a term, granting academic credit, in order that they might participate in one of four teaching programs in either city ghetto or rural poverty areas. There are at present four separate programs: Compton, California; Brasstown, North Carolina; Clarksdale, Mississippi; and Jersey

City, New Jersey.

If you have never seen the "other America" (Michael Harrington), or perhaps even if you have, teaching as a Tucker intern in Compton, Brasstown, Clarksdale, or Jersey City may well be the most intensive, worthwhile, and perhaps disruptive experience of your Dartmouth career. One student commented that he didn't know what education was all about until he spent a term in Clarksdale. He returned with a totally new attitude to Dartmouth. Almost universally, those students who have gone on the program have returned committed and enthusiastic toward it. Their education (as well as increasing societal concern) has encouraged more to participate, and now for the first time, there is some screening of applicants.

The program has suffered in the past from a lack of structure, but this seems in the process of being remedied. Beginning this year, each program will have a resident coordinator, paid by Dartmouth, who will provide some continuity from term to term. This should rectify a persistent criticism by past Tucker interns, who found that each term they had to, in a sense, begin anew. Another complaint has been the lack of black students as interns: most of the high school students taught are black. While it might be a "good thing" for a white student to experience a largely black environment, it might be a better thing for a black kid to have an opportunity to meet and associate with a Dartmouth black brother.

There are some inherent characteristics in the programs which should also be discussed. In one sense, both the beauty and the disaster of the Tucker internships result from the commitment of the student. Teachers find themselves totally involved, which is both immensely rewarding in terms of inter-personal dependency and possibly incredibly disruptive — "How can I go home and accept what I've got, after this?" Students leave Hanover for Compton or Jersey City naive to the emotional problems of social work, and return with either a "total feeling of impotence" or a realization that if "you've only helped one person, you've succeeded". It seems difficult for student teachers to accept a three-month commitment, and for some, readjustment to Hanover life and its fraternity parties may be difficult. As

another former intern wondered, "Just how much reality can you stand?"

There seems to be some question now whether the Tucker internship deserves academic credit. The College, up to now, in its granting of three Education credits for the term away, has in effect made a strong commitment to the Tucker programs and their goals. The College has said, in the strongest way an academic community can speak, that these programs are important and that the College supports them. There are rumors that the faculty is now considering offering an option for graduation with thirty-three credits (thirty-six are required now) and a term away from Hanover in some associated program, like the Tucker internship. Frankly, it seems rather academic whether one gets credit for an experience such as the Tucker internship, or not; the important thing is that the college student has the opportunity, without financial sacrifice, of participating and becoming involved.

Compton is an all black city in South Los Angeles, immediately adjacent to Watts. Interns live at St. Martin's Episcopal Church and are directly responsible to the vicar of the church, Father L. E. Williams.

The Interns teach either at the local high school or grammar school, tutor at the church, and become involved in various other community programs. There is a great deal of freedom to participate in all that goes on in Compton, and it is up to the Intern to make the best use of this freedom.

In Brasstown, the students live at the John C. Campbell Folk School, where they attend classes in such unique subjects as blacksmithing, weaving, and dairying. These are taught in the hope of maintaining the folk culture of the area, rather than let it succumb to the technological age. In addition, the Interns teach in the morning at Murphy Sr. High School, located nine miles from the Folk School. Relative free choice is allowed in choosing the subjects to be taught.

The Clarksdale project is located at the Immaculate Conception School in Clarksdale Mississippi. The program emphasizes teaching and some Dartmouth students have taught as many as six classes a

day. Many have coached sports in the afternoon, and tutored in the evening.

The Jersey City project is the largest of the four, with 32 students having worked there so far. The Interns teach at a public school, a parochial school, or a Spanish speaking school, and may even teach some engineering or computer courses. There is also follow up work done with students from Jersey City who have attended the ABC program at Dartmouth.

In addition to these four existing programs, plans have been drawn up for a fifth program, called the '52-'72 Project. Similar to the others, this project will entail three teams of students working as teaching assistants in three urban areas.

## An Interview with Leslie Fiedler

Leslie Fiedler is now slightly over fifty years old. He teaches literature at the State University of New York at Buffalo. Before coming to Buffalo, about eight years ago, he spent most of his time at the University of Montana, in Missoula. (That is very beautiful country.) He was in Montana for twenty-three years. Frank Reynolds and I (my name is Larry Shay), left for western New York on a lousy Thursday night. Rain and fog stuck with us all the long way. Buffalo is a very ugly city. I looked for some famous Louis Sullivan building but all I saw was a lot of grime, confusion, and crap. At the University, we finally found Fiedler's office, in this plaster pre-fab hut. He's a short, pudgy man with gray whiskers. His office itself was ludicrously small, with walls made of cinder blocks and decorated in dirt. This interview is really a wonderful thing to hear — much better than it is to read — and if you want to hear it, please, — and I mean this — please call me anytime, at 643-9815.

(Mumbling, breath, apprehension, fumbling, horribly off-key songs snatches, tapping fingers.)

**Shay** — Well, allright, shall we begin. I feel like an ass, this is beautiful.

**Reynolds** — Yeah, it gives it too much of a . . .

**Fiedler** — Yeah, I know it, but maybe we'll forget it after awhile.

**Shay** — You might — it's part of the whole image thing, I guess.

**Shay** — Have you seen O. J. Simpson play yet?

**Fiedler** — Just on television, and, — I mean, I haven't made it downtown yet. One of the terrors of Buffalo is going down main street, — for me.

**Shay** — On the way in, we missed, I missed — I was sound asleep. I suppose my first question about, you know, education, is something that has been bugging me for a long time, — the fact that people will laugh for a while and then they will stop and get serious, — and you know it's always been, at least for the last year, a question, and a pretty serious one, in my mind, about whether education is serious. I mean, what do you think about that?

**Fiedler** — Well, I dunno; I have all kinds of mixed feelings about it. Most of the time I think education is too serious. It takes itself too seriously. I think one of the good things that maybe is happening, now, — this being a time of mixed developments in education, — some tendencies seem to me to be moving in a decent direction, and some just exactly backwards. One of the best things is education stopping taking itself too seriously, — and a good deal of play is coming into education . . . Education is fine as long as you don't expect too much of it. I think one of the things which has caused a lot of trouble in the universities anyhow, is that for a long time, in the recent past, we have kids coming into the colleges and universities - who thought that school could do for them what only God or religion, or something, could do for them. They were looking for salvation of some kind. There better be more modest demands and more modest goals. There ought to be more modest promises on our side, — the side of the faculty, and there ought to be more modest expectations on the part of the students. And we ought to have a somewhat more frivolous attitude toward each other.

**Shay** — What do you think about such things as, well, you teach, . . . this is a big university, and obviously a lot of people are "trained"

for jobs etcetera, and trained to go on. What do you feel about that kind of thing?

Fiedler — Well, obviously, the American university, — I have always taught, almost all my life, in state universities, — large state-supported universities, — and these are complex institutions. I rather like it. They are doing a hundred things at once. One of the things they are doing is training people for jobs. Another one of the things which they're doing, — — — and some institution has to train people for jobs — I mean I suppose you could think of on-the-job training; right, people doing it right where they're going to work, — — — but the other thing which the university does, which *is* dangerous, — — — I don't think training for jobs is dangerous, — — — but implied in training people for jobs is brainwashing the people into the values that make those jobs possible and keep the kind of society which continues to have just that kind of job set up. That may be almost inevitable where you have a vocationally-oriented university. But, another part of the university has always been traditionally, in this country, educating rather than training people, — that is to say, opening their minds up to new possibilities rather than preparing them to confront the possibilities, — the actualities, — which already exist. And if there's a tension between these two functions of the university, all to the good. Maybe it's just because I have always lived in a university that's going several directions at once, but I like the idea of the university that's going several directions at once. Maybe a lot of them are mistakes, but one of them will turn out to be good. And, in any event, if we don't inculcate in anybody values or develop in them intellectual curiosity,

maybe we have taught them enough to be a good lawyer or a good doctor, or whatever . . .

Shay — Coming as I do, — and having gone to school, as I have, — at a 'small liberal arts' college that some people love, I still feel people pushing me, and I feel that people have been pushing me ever since the day I got there, to do things — the word do — I mean do and have behind, — achieve. It's like climbing up to a plateau, and then you finally get there, and you're OK, and then everything is all over.

Fiedler — Yeah, well, I don't think anything can be done to change it very much. If you just think of the universities themselves, I mean, it's a whole lock-step procedure, isn't it? I don't know when you started to go to school, but maybe 2½, if you lived in a well-to-do suburb, you were sent off to nursery school and then to kindergarten and then grade school and high school and then so on and, . . . the weird thing which has happened, — I think for the first time in human history, — and I don't think Americans, particularly young Americans, realize how exceptional this is in the history of the world, — it's taken to be normal, and expected, even required, for a person to go through that whole process, from the age of 4, or whenever you did start, to the age of 21 or 25 depending on how many degrees you are going to get. And this being considered the only appropriate way to make it into society and to maturity. If you don't do this, then somehow, there's the feeling, develops around you, that you've failed, or dropped out or . . . somehow not lived up to your responsibilities. Whereas at most moments in human history, the ways of being educated were various. It was thought that a person could educate him-

self in a million different ways. By going to school. By not going to school. I have more and more the feeling that a lot of the problems in the universities won't be solved because people talk about it just in terms of the universities.

(A knock, and the door nudged open. Fiedler's secretary wears too much eye make-up, and a just slightly unfitting, red Alexander's quality dress.)

**Fiedler** — I think the place to break the whole thing is to eliminate required education at the grade school level. I think all education should be voluntary, and that people should be paid for going to school; — I mean, if society considers that going to school is useful to it, society, rather than just to the individual. And it is, because, certainly in the vocational sense, certain people have to be trained to do the expert jobs. Then what society should say is, "OK," if you're, if you're in school we pay you for being in school. If you don't want to be in school, that's up to you." I have a hunch, if school became free in that sense, — If the choice were somewhat, — you know, nobody has absolutely free choice, — but if the choice were somewhat freer than it is now, the kind of people who were committed in school would be the people who were committed to school for one reason or another, instead of people who are there because it's expected of them, and who are smarting, some of them under the obligation to do it.

**Shay** — Of course, you don't think there is any chance at all, do you?

**Fiedler** — Well, I don't know, one of the things society is going to face up to one of these days is just the way everything else gets more and more expensive, schooling for everybody gets more and more

expensive. I don't think anybody is satisfied with the school system the way it is now, but nobody seems very willing to, — to really break very much from the pattern. Most people who talk about school reforms are much too conservative, and timid, — about the way to reform it, because, the idea which is accepted is that for a long time people have fought for the right of more and more people to go to more and more years of school and that this is . . . and that we're quite sure this is good. Maybe the point is for fewer and fewer people to go to fewer and fewer years of school.

**Reynolds** — Well, in this respect what do you think of the British system, which is a lot more selective. Now I remember when you were at Dartmouth you had just come back from England . . .

**Fiedler** — Yeah, well I think the problem with the British system is that not that it's selective, but that the principle of selection is wrong. By and large the way the British system works is that the kids of people who have gone to the university go to the university, and the kids of people who haven't gone to the university don't, which means that rich kids go and poor kids don't.

**Reynolds** — But isn't it a merit-based system — that is there are levels of examinations?

**Fiedler** — It . . .

**Reynolds** — You're saying that these kids are going to be better prepared?

**Fiedler** — Yeah . . . I mean if you think of it in terms of the experience of this country, — you know, if you think of the black community in the United States and what chance they have of being, as

they say, "prepared" — they never make it in the English system. Most working class kids in England don't make it. It turns out that kids who make it are the kids who were sent to the better schools to begin with by parents who think they want them to be in the universities to begin with, who have books in their homes, who learn to talk — — one of the real hang ups of the whole English testing system for admitting people into the university is that one of the final tests is a personal interview. And in England, you know, people talk different ways depending on what level of society they come from, and there is a . . . no matter how hard the committees try, the tendency is to let people in who talk the same kind of English that they do.

**Reynolds** — Yeah, I can sort of understand . . . well, like — do you think — I mean how is it going to work — I think part of what you're talking about, part of what you want to happen, is a shift in emphasis, well, a shift in definition of the term "education," so that a man who is not in school can believe that he is getting something valuable in the way of an education . . .

**Fiedler** — Yeah, right . . .

**Reynolds** — he doesn't have to feel he's dropped out.

**Fiedler** — Right — we've identified education with schooling, almost completely; — this despite the fact that even most of the information which comes into people's heads nowadays doesn't come from their schools, — much less the general ideas which we have, — and if, if we could separate — — you know even the people who resist the system now — — are left with sneaking feelings of guilt, some place. And this sometimes comes out in

being especially aggressive and tough about it, — but, I mean, if people would think of dropping into school rather than dropping out of school, right, I mean if that metaphor got in their heads, maybe it would be better. Also I think that one of the things that might easily happen is that we should get out of our head the notion that you go to school year after year after year, you know, just solid — until you get to a certain point, — because for some people this just doesn't work at all. You know they can come and go away for a while, and come back again . . . surely that would work better.

**Reynolds** — Well, I think for most people I know, — for most guys that I know, if it weren't for the draft, they would be doing this kind of thing. You know sooner or later, you know you're not going to . . .

**Fiedler** — That's one of the really degrading and disgusting things about higher education in America recently, — that its success is partly a function of the draft system. The university becomes a place for . . . for draft-dodging. You know, there's another thing maybe worth saying. One of the things that our society, — our economy, — has discovered, is that in order for it to flourish it has to keep more and more people off the labor market for longer and longer periods of time, and there is a certain amount of hypocrisy in the schooling system, because one of the functions of the school systems is to simply keep people from competing for jobs until . . . it used to be the age of twelve, and then it was 16, and 21 or whatever it is now. People, . . . I think that it would be a healthier situation in our society, if people could believe without any twinges of conscience that it was

perfectly alright for them to remain off the labor market until they were 25 or thirty, and not go to school. The typical attitude now, at least of parents, toward, . . . toward young people is, — if their kids are officially enrolled in the school, taking courses whose content they don't remember, working as . . . putting, . . . investing the least amount of energy possible — — — as long as they're in school it's allright, until the age of 21, — but if they're someplace else not in school, remaining children until they're 21 or 25, then there's a certain amount of stigma . . . school's got to be . . . I mean too much prestige is attached to it, which gets in the way of its fulfilling its job . . .

**Reynolds** — I agree it's become sort of a secular religion.

**Fiedler** — Long, long ago I was graduate student at the University of Wisconsin, and the chairman of the English Department always said he thought all Americans should be endowed with a B. A. at birth. It would save a lot of time and trouble for the universities.

**Shay** — As long as you mention graduate school, I have a question that's sort of semi-personal, — and sort of isn't. It's been my contention for a long while — and this is probably the wrong place to ask if I expect a contrary answer — that one doesn't have to be a scholar to be a teacher in college, in other words, there is no tremendous relationship between scholarship and teaching ability, at least from observing, the people who are both, you know, from my own college. Would you agree with that?

**Fiedler** — I would qualify it a lot. That is to say

sometimes people talk about members of the university faculty, and those who are good scholars and those who are good teachers, as if these were almost opposite poles to each other. Now I know some good teachers who are not scholars, but by and large, I would say that the people who are the liveliest teachers are the people who are aware of what is going on at the frontiers of their own field. They're not the people who haven't read anything in 30 years, or written anything or thought about anything in 30 years, — but they're the people who are engaged in breaking through, whether it be in the field of biology, or English, History, . . . or whatever, — so that the very best teacher is a man who has the kind of knowledge which only a scholar has, and the kind of gift which may not necessarily go with it, — not necessarily to impart the information, — but, . . . in our department, for instance, we ask of people, not that they necessarily be scholars, but that they have a certain kind of commitment and a certain kind of accomplishment, and we consider exactly equivalent say, the fact that a young man has published a book of poems, or that he has written a Ph. D., . . . or has a novel or something. — A considerable body of work. — And lots of our teachers are very distinguished people who have no Ph. D.'s, and not much formal academic training at all.

**Shay** — Well, that's what I was driving at basically, — that's what I'm talking about. It seemed to me that scholarship is a specific thing. In literature it's the study of literature, — pre-existing literature, — and it doesn't seem to me that there is anything that, say, precludes a creative writer, — in any sense, from being a good teacher, and having something to offer.

**Fiedler** — Quite the contrary. The trouble with most American universities is that, when they hire writers, they hire them to teach writing, — which is a little ridiculous. But since books were written by writers, obviously the writers will be able to teach books, — and this is the procedure we follow here. The only people who teach writing courses here are people who want to teach them, but if, say a poet like Robert Creeley comes here, he never teaches writing. He teaches literature. He gives courses in modern poetry, and so forth. And the writing takes care of itself. We have 14 or 15 literary magazines published by students and faculty members on campus and they are always changing, and there are always new ones coming out. See, that is the kind of education which can go on on a university campus outside of the class structure completely. All our department does is provide mimeograph machines and all the paper people want.

**Shay** — That's really interesting, — but — it just seems to me that there are a lot of places where there's a tyranny. You can be hired as a teacher, possibly, but can't stay as a teacher unless . . .

**Fiedler** — The interesting part of it is that even in the places that were toughest that way it always broke down. For instance, I once taught for a year at Princeton. The most eminent member of the English faculty there was Richard Blackmer, — R. P. Blackmer. I don't think he graduated from high school. He'd certainly never been to college. He had no advanced degrees at all, yet he even made it in that old system simply on the basis of his work; — — — he had to pay a big price. He spent an awful lot of time in academic politics. Just to stay alive and survive.

**Shay** — Before this monster machine was turned on, I was mentioning something about the building, this building. What is it like teaching at a place that looks like this architecturally. Besides its size, . . . including its size.

**Fiedler** — I will tell you, one of the basic facts of university life in America is that most American universities are ugly. I used to think it was accidental, — now I think it's functional. I once worked out a definition of the American university as the ugly multi-purpose university. It's wrong, . . . you will have a university with a course in esthetics being taught in the department of art, and a school of architecture, — and most of the buildings on the campus will be abominations. On the other hand, people feel free to paint on the walls of this building. Walk down and take a look at our student lounge — where our students held what they elegantly call a "mind-fuck" the other day, and ended up decorating the walls with pictures. — There is nothing too loose . . . I think much worse than just this kind of functional ugliness is the attempt at some universities to create semblances which don't have much to do with American life. — Memories of old Oxford and Cambridge, or brand new colleges that turn themselves into ivy-covered places almost immediately. That's no good, — that's just a lie. At least this tells a certain amount of truth about us.

**Reynolds** — I would like to sort of get back to the question I asked about . . . if what you are talking about and proposing comes about, how do you think that the fact that now the university is the object of worship, and so on, and there is tremendous amount of prestige attached to it self, — how, — how is this going to be

broken down, — how are people elsewhere in society going to feel alright there. Or is this just going to produce an elite, — if fewer and fewer people go.

**Fiedler** — I really don't feel that fewer and fewer people are going to go to universities, because, by and large, more and more people seem to want to go, but I think what's got to happen is that people have to begin to come to universities, — if this is possible, — because they want something which they can find there. Not because they want some cachet that comes from having attended. Maybe as the students play a larger role in the universities, it will be possible to appreciate them on a different level. When students begin to think of the universities as something which they make and do themselves, rather than places where they come and see revered ancestors still living, it may work better. On our new campus we are going to have a series, — we are breaking this up into a series of colleges, which will run from one thousand to fifteen hundred, which will be both living places and educational places. Some of those colleges have already started, and I think it would help, . . . for instance, one of them, which I think is called college A — I forget, it has some non-committal name, — meets in an abandoned store on Main Street. Well, you can't think of it the way you think of Harvard, or Yale, or something that way. It also happens to be a cooperative college which is made by students and faculty operating on an equal basis, . . . inventing their own curriculum and courses, and teaching themselves. You know, the American community, — speaking of its attitude, — always has a double attitude towards colleges. And it is very strongly split now. On the one hand, for instance, — let me be

as particular as possible . . . This university at Buffalo became part of the state university of New York only 7 or 8 years ago. Before that it had been a sort of sleepy little street-car private institution. People in this town were very excited about it. They thought, now we're going to have a major university, — but a major university to them meant some dreams they had of seeing moving pictures of Ivy League colleges, or something. You know, when they got the actual facts of life, which were a bunch of scruffy looking kids from New York City, wandering up and down their street, they began to feel very different. In some ways maybe the fear and mistrust in the communities of the university may be, in the long run, healthier. A university is thought of as being an OK place — a respectable place, — and then on the other hand, — its really always been true, — its been thought of as a subversive place. Years and years ago, . . . the year was 1939, — 30 years ago, — I went to Wisconsin to be a graduate student there, and I was hitchhiking across the state and a man picked me up in his car and he said, "Where are you heading for," and I said "Madison." And he said, "You are in the university aren't you?" I said, "yeh." He said "that's where they teach atheism and communism." . . . I think universities ought to be a little bit prouder of their disruptive or subversive function in society, — revolutionary function, . . . progressive function. And a little less insistent on their reverent and respectable side. It's hard for presidents to do that who are interested in fundraising. College presidents, I mean. Maybe it's possible.

**Reynolds** — How about a state university? How subversive can Buffalo be as a state university?

**Fiedler** — Well, the odd part of it is that state universities have sometimes been very free indeed. I would suppose that we have the most open and progressive English department any place in the United States at the present moment, — doing more educational experiments, admitting a broader range of students, hiring people who don't have proper academic credentials, one way or another; I think if a place is big enough and rich enough, it can afford luxuries; there's kind of an irony in the whole thing. I don't know how long it lasts. You get some backlash from the community; there is some repression against the university; the actual use of cops to get students on one kind of charge or another, which expresses the hostility and resentment of the community against college students. This becomes easier to do when the kids can be thought of as outsiders, not their own children.

**Shay** — That's something with the whole student shlemiel and everything. What seems to be such a big thing on campuses, — a lot of trouble, a lot of disturbance, a lot of agitation and action, — it seems that they're localized and that it really has nothing to do with what goes on, even down on Main Street.

**Fiedler** — That's partly true. On the other hand, you have to realize that we do live in a country, where, for better or for worse, an extremely large minority of the population is involved in the colleges and universities. There has never been a situation like it before — it's nothing like England, even at the present moment — so that what goes on in American colleges and universities, — on campuses of colleges and universities, really involves a considerable portion of the population . . . In some ways it

seems to me that student radicals are cannier nowadays than they were when I was a kid, which was the last big wave of campus radicalism, in the 30's. Because then we completely ignored what was happening on the campus. The only issues that we'd have anything to do with were the big outside international issues, where we had no leverage . . . and we were left with a total feeling of frustration and impotence. Whereas now, campus radicals begin at home, figuring the system is complex and inter-twined and if you put pressure on one place, maybe it would be felt someplace. One of the issues which has been moving this campus recently is the problem of an integrated work force, — to build the new university campus. That's a university issue, but it is a community issue, too, and it moves on out, one way or another . . . The other thing that involves a community is the question, which agitates a lot of students everywhere, as to what's the constitution — in terms of ethnic constitution, class constitution, and so forth — of the student body. Here for instance, very quietly we have moved up to 20, 25, getting close to 30% black and Puerto Rican students in our entering class with no, — not even much fuss or fanfare about it. This has something to do with it.

**Shay** — Yeah, but it seems to me that as soon as people get out, — regardless of what happens on campuses, — and go into jobs: lawyers, doctors, that kind of thing, then they get involved in the ideology . . . of the creeping compromise — that kind of thing. As soon as you get out of the sheltered environment where almost anything *is* possible, you get to the point where there are decisions in the "real world" that have to be made, — compromises and that kind of thing. And as

soon as you start doing that, — and I think you have to start doing that, — then things seem to me to remain pretty much static.

**Fiedler** — I think that happens a lot. For some students, the campus is a place where, . . . a privileged place, — a kind of a privileged space where they can act out roles and be through with them . . . My own experiences have been that the people who are really committed when they are young stay committed when they are old too . . . I don't mean that everybody doesn't make compromises, . . . but, you know, you talk about people selling out and losing their enthusiasm, — but by and large the people I know who lost their enthusiasm never had much to begin with, and the people who sold out didn't have much investment, in anything. Besides which, it now becomes possible, doesn't it, as it was never possible before, for a considerable number, — not a huge number, — but a considerable number of people not to go into the established community when they're through with college, but to stay out in one way or another. The people who are on trial in Chicago now, — Abbie Hoffman and Jerry Rubin, — must be about 32-33 years old, or something like that. That means that they've stayed out for a while.

**Shay** — But that's another question. I mean have they really? I mean, haven't they sort of been co-opted by Time magazine and the television and the whole big image in the sky?

**Fiedler** — This may be the unanswerable problem. I mean we have such a voracious mass media, — and it's cannibalistic. I mean it can eat anything. On the other hand, the question you have to ask yourself is this:

You think, okay, you know Time-Life, Inc. is ready to swallow anything down, — Jerry Rubin yesterday, Arlo Guthrie today. On the other hand, doesn't that media in some way change itself and its readers as it takes this new material? Haven't the values of the big society changed? Could you imagine let's say the general community enduring Woodstock, even a few years ago?

**Reynolds** — And *Life* publishing a special issue?

**Fiedler** — In a way people have been — take the issue just of pot. I saw the other day all the respectable people are beginning to get up, . . . Senator Javits, — and say the law has to be changed. It's much too tough. We have to really make a discrimination between hard drugs and soft drugs. Really, marijuana isn't addictive, and so forth. Even five years ago he would have been thought to be some kind of nut and dangerous dissident in the community for saying that. So things do change, — slowly, — and I don't know whether it is finally important, but, just because the mass media took things which used to be "way out," "avant garde," and presented them, all kinds of things have happened. Nudity for instance, — or the kind of language which is accepted. And maybe what you'll want to say after all that is that, well, nothing fundamental has changed.

**Shay** — I think Marx said that a revolution is a change in structure, not in style. And most of these things are extremely stylistic, — I mean, when Sen. Javits gets up and says something about grass there were 69 other people who didn't get up and say anything, and who haven't changed their ideas, so nothing is going to get done. There's not going to be a change in the law.

**Fiedler** — It looks like there's going to be a change in the law in the state of New York. Its already written in a committee in the legislature.... I myself am a great believer that changes in style mean changes in structure. I really believe this. There's a funny sentence which is in my head. George Bernard Shaw once said about Dickens that *Little Dorritt* is a more revolutionary book than *Das Kapital*, because it changes people's hearts, not their minds or their actions on the outside, — and in a way this generation of people who have grown up listening to the kind of sounds the Beatles make, . . . or that Bob Dylan makes, — are different kinds of people, even in the way they function in the political arena. They have changed because when consciousness changes . . . you know, style means a lot if you're talking about life-style. But sometimes it can be a fake. For instance I had an English publisher, who is the head now of one of the oldest firms in England. He comes to work every day in a black leather jacket on a motor bike, black boots and glasses. Underneath he is exactly like his old man was with a bowler hat and a rolled up umbrella . . . But I think some people do change. You know, — when the outside gestures change then something inside changes.

**Shay** — I would like to believe that that's true, but it just seems to me that . . . they are beginning . . . look, this college year was going to be the year of the long hair. Everybody has got long hair; football players have long hair; ROTC people have side burns and mustaches.

**Fiedler** — Joe Namath.

**Shay** — Joe Namath, — perfect. — Small-time stud

from Pennsylvania. He's no . . . And people say, look, — a long-haired football player.

**Fiedler** — But when the style of the small-town stud changes, it means that society's changed in some way, doesn't it?

**Shay** — I don't know, — he still hangs out in bars and talks about airline stewardesses.

**Fiedler** — Yeah, right. You know, two things are true.

On the one hand, when people are going around saying to these kids, — the people who pass laws in high schools, — saying you can't have long hair, or when they get somebody in jail, shave his head off the first thing, are on to a piece of the truth, which is that it really does make a difference how you wear your hair. And what you say is the other half of the truth — which is it doesn't make all *that* much difference . . . It does make some difference. You know, revolutions were fought about that in the past, but the other way — it was the aristocrats who had the long hair and the Puritans who shaved their heads in the 17th century, as a symbol for a real Revolution. . . . There was a sign — one of the things that was painted on the wall in the lounge was a quotation from Lenin which says, "Revolutions are the festivals of the oppressed". But I was thinking the other day as I was looking at it that you could turn it around and say "Festivals are the revolutions of the oppressed."

**Shay** — I would like to believe this . . . Can I ask something about literature?

**Fiedler** — Why not!

**Shay** — The tape will probably get cut right here. You have written a lot of books. What does that have . . . what does that orientation

have to do with your ideas on education. I mean, that's a different thing than teaching biology, or teaching psychology.

Fiedler — My own notion is that the people who teach literature and what traditionally is called the humanities are the people that in general are functioning at the heart of the place of the university, where not just vocational training is going on, but education, in the proper sense of the word is going on. Because what the poems and novels and plays that we are talking about are about is the quality of human life, — what it means to be a human being, one way or another. I grew up with teachers who were formalists of one kind or another, who thought when we were talking about literature we were talking about syntax, words on the page, and so on, but my own feeling has always been — and it is stronger than ever now — that when you are talking about literature, you are talking about the general culture and the shape of the society. . . .

(Knock. A sloppy girl in dirty sneakers and with nice eyes, holding a butchered daisy, opens the door.)

Fiedler — Hi . . .

Girl — More thoughts on Henderson.

Fiedler — Alright, — later. . . . We should of had her come in.

Shay — Why not — get everybody in.

Fiedler — I'm giving a course now, — this is my 6th year here, — I've taught graduate students the whole time, which I never did before, — and this year I had said I wanted to go back to teaching undergraduates, so I tried to do both things at once. So we organized a course in which I and an assistant professor in the department are doing a series of lectures to a big group, which is then divided up into smaller discussion sections, which are led

by teaching assistants, and then I run a graduate seminar for the teaching assistants. The unofficial name of this course is "white studies". What we're reading is a whole group of books.

(He turned and shoved some books around.)

We're reading Zane Grey, — We're reading *Henderson & the Rain King*, we're reading *The Last of the Mohicans*, and so forth. The books generally are about primitivism, which is to say white Europeans' idea of Africa, or urban Americans' idea of the West. This is what literature is all about as far as I am concerned. I also feel that when I am talking about the books that most move me, I have to be talking about the things that most move me as a human being.

Shay — I have a question: this might be getting way too specific, but, while you were at Dartmouth, you talked about, — what I thought you were doing sort of was proselytizing a new kind of novel, — which was fine as far as I was concerned. I subsequently read most of the books you were talking about: Vonnegut, Cohen, and Kesey. Kesey, I thought, was a beautiful book, Vonnegut I didn't particularly care for, Cohen I thought was one of the best books I have ever read in my life. It occurred to me that what you were talking about was the art novel. The whole early 20th century, which is basically what you would say — I would say, self-conscious art, more than anything else.

Fiedler — And also, art sort of deliberately directed to an elite audience. Or at least with that assumption so deeply buried inside of it that it in some way controls the forms that happen. . . . Now for example, I don't know whether you've been noticing, the one you liked least of the

list is the one that's really making it these days. It is interesting that in some ways you could have said that those writers, they just have minority audiences. But they really are made to have a lot of people and if Cohen doesn't get a lot of people, a big audience, for his books, then he does for his songs. I have been listening to his new album . . .

Shay — The "room" thing? "Songs from a Room"?

Fiedler — Yeah, — where you really see the drive in him to talk — plainer and plainer and straighter and straighter, — I heard it for the first time last night . . . one of my daughters, who is a great admirer of his, was giving me a sales talk all the time, so I was resisting a little. I do know one thing about him — he is always interesting. There's a real talent, a sense of it in his head . . . it gets a little mixed up sometimes, . . . of what he has to do and where he has to go.

Shay — What I was going to say about him or about that book, you know, getting back to the art novel, was that it seems to me, that of all the books that you mentioned, Cohen was directly in the tradition of the art novel because of the fact that he was writing a book that was self-conscious and literary, — extremely literary, — for me, especially. I liked it because it was a pop art novel, but I also detected myself liking it because it was a pop art novel that was something like *Ulysses* in a way.

Fiedler — It would be ridiculous to think that it would pull itself up by its roots, but on the other hand, it's transformed so many of those things, in some ways, if *Ulysses* . . . it's what happened to *Ulysses* if you let it get in your head when you are high on acid. It's a real acid book . . . and that's a new thing in it, I

think . . . And its final visions are quite different: Ray Charles in the sky, that kind of thing. All of these novels, the ones that I was talking about, are ones that have one foot in each camp. They're closing the gap, or crossing the border, between high art and pop art — — — they don't come out of the world of pop the way *Tarzan* does, or *Zane Grey*. This is one of the things we're talking about in our course too, the difference between a book like *Tarzan of the Apes*, or even Cooper's *Last of the Mohicans*, and a book like *Arthur Gordon Pym* which Poe sat down to write in a deliberate attempt to reach the pop market — and didn't make it. It's really the interesting question. I have been thinking a lot about it, and also have been reading recently, and I discovered that in the 1840's there were a whole group of novels written by people who were socialists . . . real pop novels, — pornography, — full of horror, — these are pre-Marxian socialists, Fourier-type socialists: Sou in France, and a writer called George Reynolds in England who was a contemporary of Dickens, and outsold Dickens by about 5 to 1, — and a writer called Lipard. These guys on one hand all felt that they were really popular writers — they were populist writers almost. They thought art ought to be for the people, and it ought to be a weapon to make society better for the people. On the other hand, they thought it ought to be put in a form that people naturally liked. So, in a way, Marxism seems to me to have been a kind of a tragedy . . . kind of, — Marx's conviction that he ought to be scientific, — because socialists stopped speaking the language of the people, and began speaking the language of the German university . . . I've finally done as much with that as I can, that crossing the border, closing the gap thing, and it's actually

going to be in *Playboy* in December, I think.

**Shay** — I'll look for it, but I won't look for it first.

**Fiedler** — I hope not!

**Shay** — Along those lines, you can relate this to anything or nothing — because it probably relates to anything or nothing. People say movies are great, movies are tremendous. My own personal view is that there is nothing quite like, — you know, you read L. Frank Baum, and you get to imagine all these things yourself, and by taking your own part in the creation, that for me becomes more real than anything I have seen on the screen. What do you think is going to happen to movies, and the whole idea of people saying, well nobody reads books anymore, especially not fiction, it's going, it's going, it's on its way out.

**Fiedler** — I think it's true that fewer and fewer people read fiction . . . but that doesn't mean that nobody reads fiction — that fiction is ever going to disappear completely. It's going to have to change and accommodate the kind of fiction that is written by the kind of people who themselves grew up seeing movies, and whose minds are made by cinema in a way. I spend a large part of my own life going to the movies, — I mean I like movies and I think, — well, — they aren't quite as important to me as books, but they come pretty close. We're in a time when an awful lot of bad books are being written and an awful lot of good movies are coming out, and in some ways it's pretty hard not to come to believe in some ways that the movies are taking over, but I think that the thing that's really licked by the movies, — it's not the novel but drama, that's what's really taking a

beating now — it tries hard to survive one way or another. It seems to me, drama gets eaten up in two ways. On one hand people like the socio-drama of their own lives, — a demonstration is real theatre. It's total theatre. On the other hand, there are movies . . . I have a story in my head which seems to be a parable of the whole thing. When the students, the whole student movement in France, broke out into open revolt in May last year, or the year before, whenever the hell that was anyway, I remember one of the first things the students did was to go to the Odeon, the big national theatre, and take it over, — for their own meetings and to listen to their own speeches. And when they got tired of their own speeches, they went down the street and saw old Humphrey Bogart movies. And where was the room left for drama in between? . . . But books are a different experience; — they are a private experience. I think nothing will ever quite replace them . . . they preempt the mind though, — I can't read *The Wizard of Oz* myself without seeing Judy Garland. You can't get around it . . .

**Shay** — Jack Haley, Ray Bolger, Bert Lahr . . .

**Fiedler** — Yeah, the whole crew . . .

**Reynolds** — We just played "Over the Rainbow" last night in a bar in Bennington, Vermont. Her voice was cracking. . . .

**Shay** — It was a late Judy Garland, drunk at Carnegie Hall type thing . . . I would be curious to know what movies you've admired — did you see *The Wild Bunch*?

**Fiedler** — Yes . . . I liked it very much indeed — I thought it was the best movie I'd seen in an awfully long time . . . It's almost too much to take, but if you can stand it, it's

really great, — and I liked that, . . . and I liked *Midnight Cowboy*. The book was really good, — I don't know whether you have read it, — but it's very good, and stays truer . . . in a way. I thought, for instance, one of the things that the movie did which was so odd was to put in that scene, which didn't have much to do with what else was going on, with all of Andy Warhol's . . . I liked *True Grit* . . .

Shay — Oh, yes. Beautiful nostalgia!

Fiedler — Haven't seen *Easy Rider*, though, at this point two of my kids have seen it three times a piece. Some people I realize get a . . .

Shay — What do your kids do by the . . . I meant to ask you that, — Education-wise.

Fiedler — Well . . . I'll give you a brief history, and maybe, — I don't know whether it's typical, or instructive, or what . . . My kids range in age now from 28 to 15 . . . My oldest son was thrown out of Harvard twice and out of Reed College once — Only the best! — Then he wandered around the world, for a while, did some farming outside of Florence, — Tokyo for a while. He lived in the Fiji Islands for a year . . . He came back home just last year and decided he was ready to go back to school again, — at the age of 27. He went back and finished up a pre-medical course, and has just entered med-school at the University of Utah . . . He suddenly has a vision of himself as a country doctor . . . My son no. 2 has still never gotten through the University. He went to the University of Minnesota for a while, — he stayed in the west mostly, University of Montana, Bellingham, Washington . . . he's been in a kibbutz in Israel, dubbed films into English in Paris, — he

now thinks he's a guru, and a sage, and walks around the world saving everybody . . . I mean that's what he does . . . Macrobiotic . . . And very beautiful . . . My third son is a rock-and-roll musician and a poet . . . He never even tried the University, — just went through high school. My oldest daughter went to the University for two years — N. Y. U., doing classics . . . and has been dropped out for a year or so now. She's still very young, — started when she was sixteen. My other two daughters won't go to college — my youngest one I doubt is going to finish high school . . . In general I'd say my kids have little taste for that formal kind of schooling, education. And it's very instructive for me, because they expect too much — somehow — I don't know why . . . we've lived in the universities all our lives . . . I know my oldest son was really typical. He went to Harvard, and he thought he was going to find wise men dispensing wisdom. Instead he found freshman instructors teaching freshman courses, — which anybody could have told him . . . I could have told him, but he wouldn't believe me, since I was his old man . . . They're all reasonably well-educated . . . I mean, they know how to read, and how to listen, and how to look . . . They all make music . . . I myself did it just the other way. I ran as fast as I could. By age 23, I had a Ph. D., and was out . . . And then I didn't know where I was . . . It was all right, the war came along and shook the world up.

To Our

**10,000 plus Paperback Titles**

**7,500 Hardcover Editions**

**3,200 Children's Books**

**4,700 LP Records**

We've Added

**8 Track Stereo & Cassette Tapes**

**Guitar Strings**

**Sheet Music**

**Dartmouth Bookstore**

**Hanover, N.H.**

**33 Main Street**



WARD AMIDON

OF HANOVER

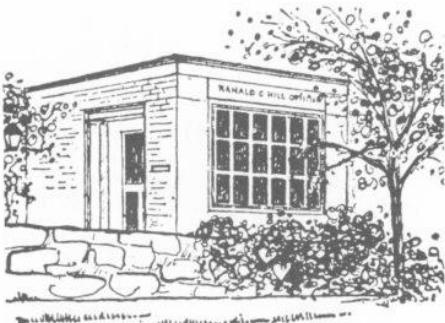
Registered Jeweler



WATCHES, JEWELRY, GIFTS.

DARTMOUTH AND FRATERNITY

CHARMS, JEWELRY, GLASSWARE.



Contact Lenses  
Glasses, Repairs, Replacements

Ranald C. Hill

Opticians

Nugget Theatre Building, Hanover

*Early American House*

Gifts  
Furniture  
Lamps  
Carpets

35 So. Main St.  
Hanover, N. H.

The  
**Red Door**

Sandwich Shop & Delicatessen  
Sandwiches To Go  
Hot Meals and Table Service, 5-9 P. M.  
South Main Street  
Hanover, N. H. 643-3102

Serving the  
Dartmouth Community  
Since 1865  
Dartmouth National Bank  
of Hanover, N. H.  
Member F. D. I. C.

**Hopkins Center  
Snack Bar**

Open  
8:45- 3:45 Mon.-Sat.  
7:45-11:00 Mon.-Sat.  
7:45-11:00 Sun.



**NUGGET  
THEATRE**



THE FINEST IN SELECTED  
FOREIGN AND DOMESTIC FILMS  
Owned and operated by the  
Hanover Improvement Society

**W.C.EATON, INC.**



Complete Oil Heating Service  
Lebanon, N. H. 448-4000

**KLEEN**

Laundry & Dry Cleaning  
Services, Inc.

**KLEEN**

Linen Service, Inc.



• 35 So. Main St., Hanover  
• Hough Square, Lebanon

TEL: 448-1134

**WALT & ERNIE'S BARBER SHOP**

Behind  
the  
Smoke  
Shop

**Three Barbers**



gifts are

**SOMETHING SPECIAL**

at the

**Specialty Shop — Hanover**  
across from the post office



# Ward's

DEPARTMENT STORE • HANOVER, N.H.

Headquarters for:  
Bass Weejuns  
Hush Puppies  
Bates Floaters  
U. S. Keds  
Room Furnishings

- Sporting Goods
- Men's Clothing
- Women's Sportswear

*Open Daily 9 to 5*

*Campion's*  
3 STORES  
HANOVER, N.H.

BAKER      catering to  
                &      the  
HEIJN      automotive  
                enthusiast

TOYOTA  
ALFA ROMEO  
EXPERT MECHANICS  
IMPORTED ACCESSORIES

Putnam's  
Pharmacists Since 1793  
Hanover, N. H.

BESWICK AVENUE  
WHITE RIVER JUNCTION,  
VERMONT

**THIS SUMMER  
SAVOR THE BEAUTY  
OF WYOMING'S  
WILDERNESS AREA!**

Saddle up and pack into the Bridger Wilderness area of the Wind River mountains under the expert guidance of Bridger Outfitters. Enjoy some of America's most spectacular and majestic natural beauty... the best of fishing and riding.

Bridger Outfitters represent three generations of experience in the area. We specialize in taking small groups on four-to six-day trips and provide you with guides, cook, horses, and the most modern of camping equipment.

Plan now for a memorable vacation. Write for descriptive brochure and rates.

*Bridger Outfitters*

c/o KIM CANNON  
33 North Main Street  
Hanover, N. H. 03755



"I take it to be one of the functions of government in  
our time to ensure that the arts, which are an essential  
grace in the life of civilized people, should be available  
in full measure to those who want them."

Pierre Elliott Trudeau  
Prime Minister of Canada

## PATRONS' PAGE

### Subscribers

John M. Ryan '58  
William T. Wolf '43

### Patrons

Alfred D. Becker '41  
P. C. Belknap '21  
Vivian P. Edwards '37  
Robert Eleveld '58  
Calvin Fisher '32  
Harold W. Holt '17  
Mrs. Richard C. Lonsdale  
D. T. McLaughlin '54  
Donald H. Miller '37  
Robert S. Morris '36  
Nelson C. Nicholson '55  
George V. Parkhurst '30  
Kevin T. Sullivan '54  
T. M. Steele '35

Because of time and names still coming in,  
this is only a partial listing.

## ACKNOWLEDGMENTS

We are deeply indebted to many, without whom the publication of the third edition of the *Dartmouth Course Guide* would have been an impossible task. We are especially grateful to Mr. Josh Hill, College Editor, for invaluable advice and Mr. William B. Durant for his efforts to keep us financially solvent. Also for their financial assistance, we thank, Dean Leonard Reiser, the entire Faculty of Arts and Sciences, and the Segal Fund. The entire Dartmouth faculty and administration has been most cooperative and encouraging, especially Dean Albert Dickerson, Dean Thaddeus Seymour, and Ass't Dean Sandy McGinnes. We are also grateful to Professor Douglas Bowen, Mr. Roger Martin, Miss Clara Loring, and Mrs. Barbara Sprague in the Registrar's Office for allowing us access to some of their records; administrative secretaries, Mrs. Virginia Cantlin and Nanno Rose; Mr. Howard Bean and Mrs. Rhoda Hardy of the Village Press, Inc., Concord, N. H.; Mr. Steve Whitman of the Reporter Press, Inc., Canaan, N. H.; Mr. Thomas Byrne, Ass't Director of Keiwit Computation Center and the many people in Keiwit who patiently helped us use their machines, Mrs. Ann Stevens, Peggy Watson, Barbara O'Brien, Gail Miller, coeds Terry Seligman, Becky Heaps, Betsy Smith, and especially Portia Fitzhugh for their secretarial help;

Mark Freidman and John Lazarowski of the Design Studio; the Alumni and Admissions offices for helping us reach alumni; the Committee on Freshman Reading and Peter Phillips for coffee and patience; Mark Harris for a quick photo; Dave Graves of WDCR; and Mr. Charles Breed of the Alumni Bulletin. We are very grateful for the forbearance and cooperation of Mr. Roscoe Jenny, and especially, Mrs. Grace Bogardus, who made Bartlett Hall a good place to work.

(And a very special set of thanks to Night-watchman Balch, Ethel the waitress, Officer Miller, Tony DeFeo, Julius LaRosa, The Dot, Orestes Minoso, Jocko Boiswert, Old Man Bond, Farfel, Darwin Creek, Rosemary Decamp, the Hanover Fire Department, and Catherine Tekakwitha. These people enabled us to go on in our quest to make a better world for our children.)

*The text type is 10 point IBM Univers and Univers Italic. Formal course descriptions are set in 11 point IBM Univers Bold. Course Headings and Section Numbers are also in Univers. The text paper is 60 pound Orleans Opaque Vellum, the cover Strathmore Grandee Barcelona Gray. Produced at the Village Press, Inc., Concord, N. H.*



The Dartmouth Course Guide 1969